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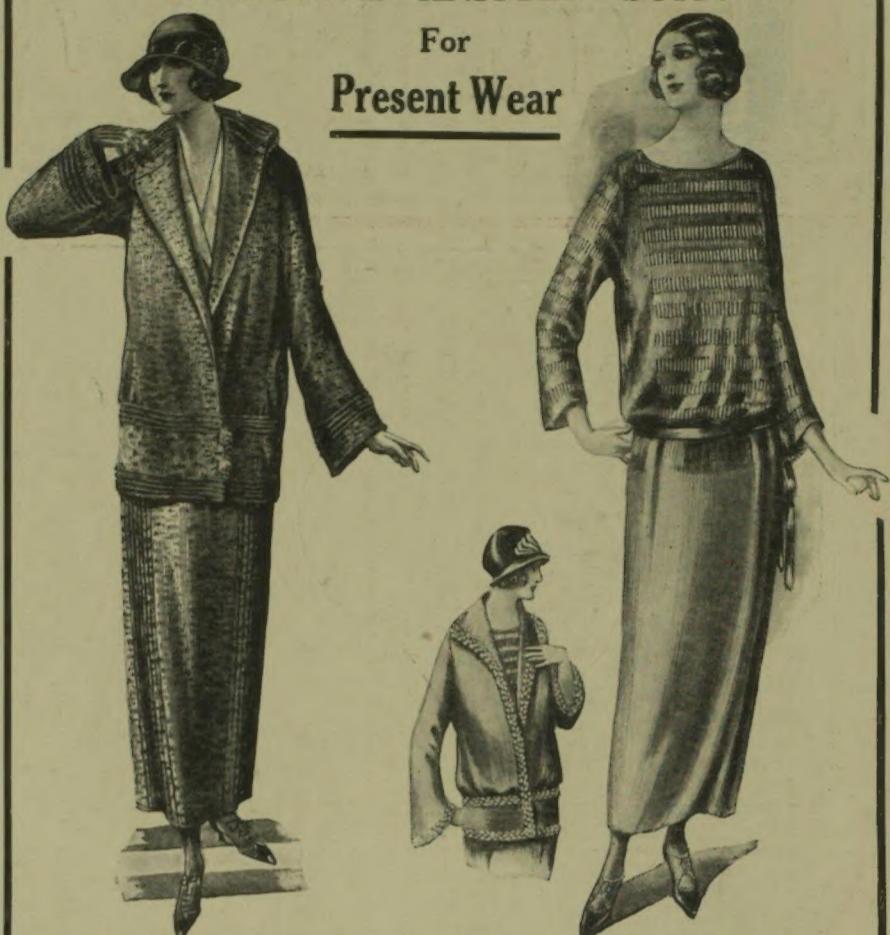
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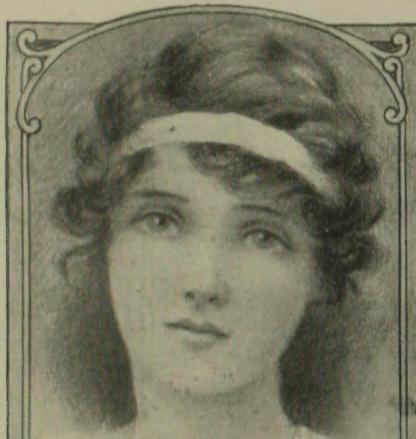


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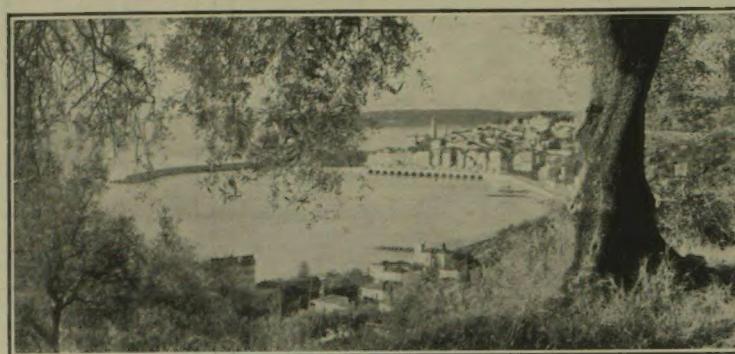
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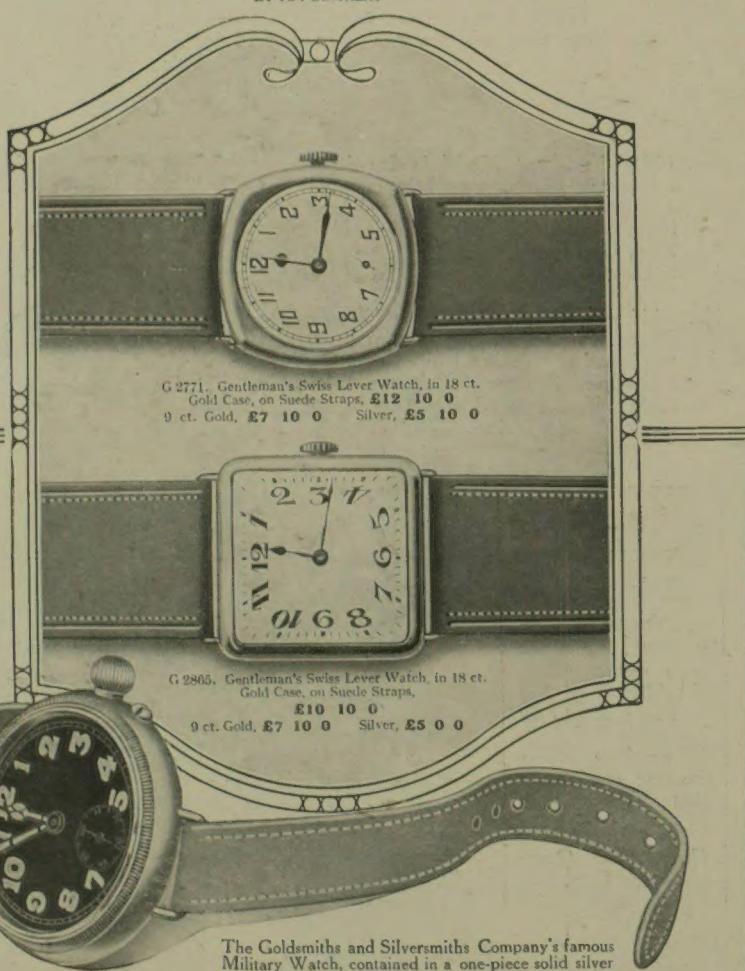
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, OCTOBER 27, 1923.

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HAILED AS "YOUR MAJESTY!" IN MUNICH A FEW DAYS AGO: PRINCE RUPPRECHT OF BAVARIA,
WHO HAS LONG BEEN EXPECTED TO BE PROCLAIMED KING—AND PRINCESS RUPPRECHT.

Events in Bavaria have for some time pointed to the likelihood of the ex-Crown Prince Rupprecht and his wife being proclaimed as King and Queen of that country. A message of October 22 from Munich, the Bavarian capital, stated that at an important public dinner of the German Museum, a gathering thoroughly representative of the governing classes, the whole company rose as Prince Rupprecht

was leaving, and, clicking heels, cried: "Hail to Your Majesty!" On the same day the Reichswehr (or German Government) troops in Munich openly transferred their allegiance from Berlin to Munich. They paraded in full-dress uniform, and after a proclamation by Dr. Von Kahr, the Bavarian Dictator, had been read, the new oath was administered to them and accepted by all present.



By G. K. CHESTERTON.

ON a recent visit to Cornwall, and following on it, I had occasion to look a little more closely into a subject that fascinates me only as it has hundreds of much wiser men—the history and legend of King Arthur and the Round Table, including the additional legend of the Holy Grail. As far as I could make out, the wisest of them are now inclined to think that Arthur really was a man even if he was also a god. And it seems to me that in any case the god was never so great as the man. A Christian hero might have the name of a pagan deity; but it is remembered as the hero's name and not as the deity's. But even about such pagan deities there are points on which I confess I have never been clear; and, even where it is obvious that the stories are legends, it is not always easy to follow the scientific classification of them as myths. When an ancient Welsh bard informs me that one of King Arthur's knights had the accomplishment of drinking up the sea with several fleets on it, I cannot acquit him of exaggeration. But if a modern German professor tells me that this must be a myth of the sun, I am again doubtful—first, because I am very doubtful about whether the sun does very often drink up a fleet with the sea to wash it down; and second, because I cannot get rid of a feeling that men do sometimes tell a tale simply because it is a good yarn, or even because it is a tall story.

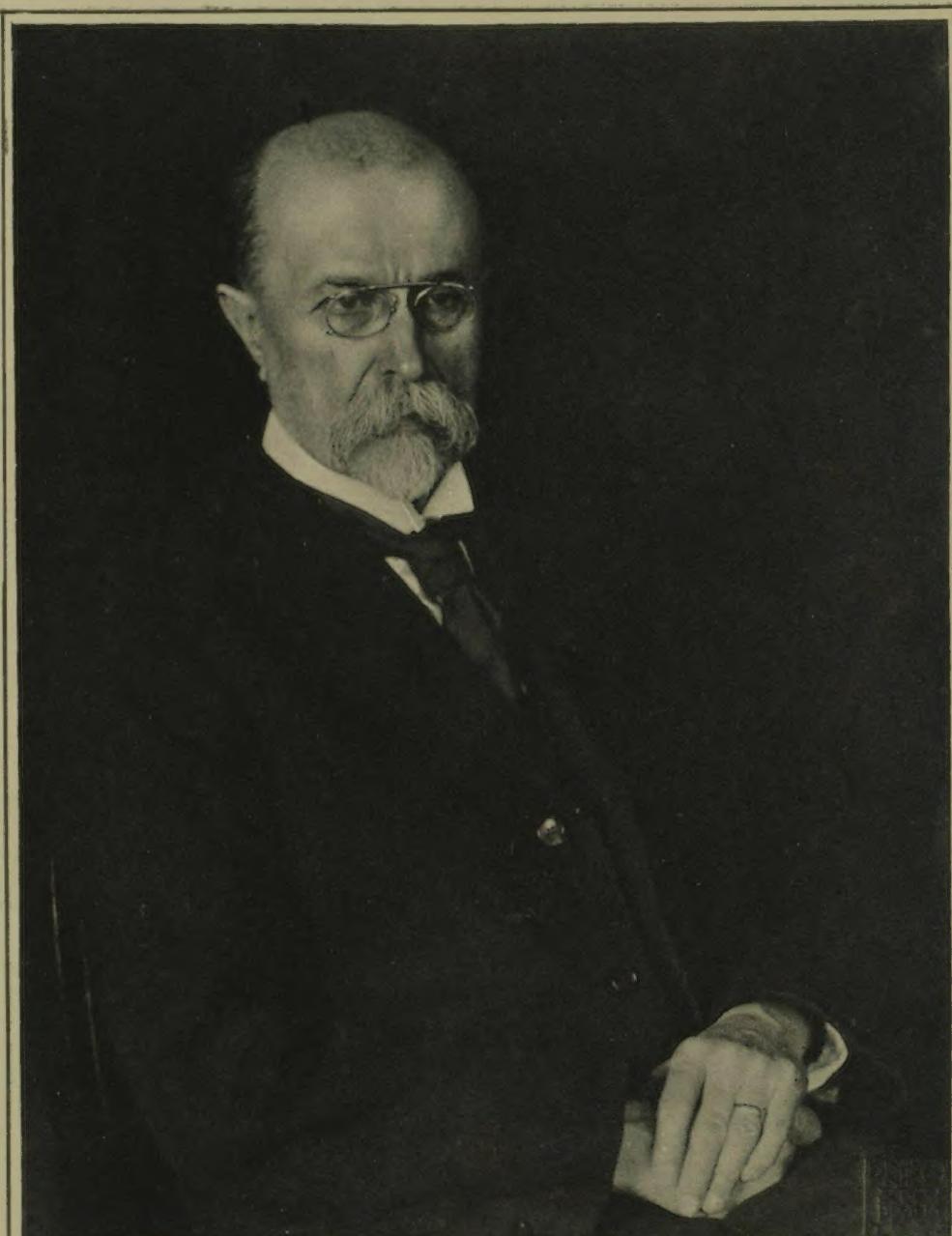
I confess I have never been quite able to understand what was meant by saying that such-and-such a popular story is a solar myth or a culture myth or something else other than what it appears to be. I am not clear about what is precisely involved in saying, let us say, that the legend of Perseus and Andromeda is something concerned with the sun or moon or anything of the kind. Does it mean that all the people who told a story about a hero and a beautiful princess were thinking about the sun and moon, and not about the man and woman? This would seem to indicate an earnestness of astronomical interest, and a preference for serious scientific studies over lighter and more sentimental subjects, which is too rare in our experience of human nature. Does it mean that any people, or even any person, ever said deliberately, "I am now going to talk about the sun and the solar phenomena, and, to make it more clear and unmistakable, I will confine myself to describing a young man with wings on his shoes and a young woman chained to a rock"? Even that mental process is not very easy to imagine; but, even if somebody in the remote beginnings of things did have such a connection of ideas, it is hardly an exact description of an idea that continued to exist on its own merits long after it was entirely disconnected. We can hardly call a thing a story about the sun if thousands of people continued to see the point of it without even knowing that the sun had anything to do with it. Obviously the story lived by its own strength; it lived solely because it was a good story and not because it was a solar myth; it lived for ages and ages after it had ceased to be a solar myth.

Historically speaking, the point about a popular legend is whatever it was that made it popular. It is that which we are considering when we are considering the thing itself and what it really is. Some natural comparison might conceivably be the origin in the sense of the first suggestion; but clearly it is

not the explanation. It does not explain the popular legend for two reasons—first, that it does not explain the popularity; and second, that the popularity is already explained. It is plain *a priori* that no astronomy is needed to account for a romance about a hero and heroine; and it is plain in practical fact that people could enjoy the romance of the hero and heroine without troubling about the astronomy. To say that the story is an astronomical story, in the sense of a solar myth, seems to me an almost meaningless form of words. I take the particular solar theory, just as I take the particular Perseus myth, merely as one example out of many. I am well

or divinity at the beginning, and read that idea into certain external events like the sunrise or the springing of the seed. But in any case these material images cannot continue to explain when they have ceased to exist; and we cannot identify with them something that exists without them.

But if this identification is an illusion in the case of common pagan tales like that of Perseus, it is sheer ignorance of history and human experience when applied to vivid Christian visions like that of the Holy Grail. Those who are content with simply saying that the story of the Grail is that of some Celtic talisman, are talking nonsense of the most nonsensical sort. It is perfectly easy for any person of common-sense to state the facts on which everything, including their own fancy, can really be said to rest. In all fairy tales there is an idea of somebody going to seek for something, whether it be a golden apple or a hair in a giant's beard. It is not necessary to be learned or to prove that there is such a story in Welsh or Cornish or Breton folk-lore; it is natural to assume that there are hundreds of them. As the things so sought cover every conceivable variety, it is probable that some of them are concerned with something like a cup or platter. As they are all poems produced by the human soul, it is arguable that all of them have some remote relation to the thirst for the ideal in the human soul. The golden apple, though hardly appetising, is none the less inspiring; and the giant, if not exactly a beauty, does in that sense draw us with a single hair. If there is such a Celtic fairy-tale about some visionary pot or pan or other hollow vessel, it is conceivable that somebody at some time did connect this old tale that he had heard with the legend of the Holy Grail. But to say that it was ever the same as the Grail, or the substance of it, or the point of it, is simply to be unable to see the point of anything. The legend of the Holy Cup obviously existed for reasons of its own; and they were the only real reasons. It is quite obviously concerned with Christian ideas about the sacraments, which counted for much more with everybody concerned than any pagan ideas about any pots and pans. We cannot say that the pagan idea grew into the Christian idea; for by itself it could never have grown into anything of the kind. In short, there is a simple answer to such a suggestion; if anybody says "The Holy Grail was an old Celtic talisman," it is quite sufficient to reply, "An old Celtic talisman was not the Holy Grail."



THE MAKER OF CZECHO-SLOVAKIA HONOURED BY THE KING: PRESIDENT MASARYK, WHO HAS RECEIVED THE G.C.M.G. DURING HIS VISIT TO LONDON.

After visiting Paris and Brussels, Dr. Thomas Masaryk, the first President of Czechoslovakia, arrived in London on Sunday, October 21. The next day he was the guest of honour at a luncheon at Buckingham Palace, where the King conferred on him the Grand Cross of St. Michael and St. George. In the evening he was received by Lord Curzon at the Foreign Office, and dined privately with the Prime Minister. His other engagements included a visit to Oxford on the 23rd, a dinner given by the Government the same evening at Lancaster House, and on the 24th a luncheon at the Mansion House, a visit to King's College, and a reception at the Czechoslovak Legation. He arranged to leave London on the 25th.

aware that there are almost as many mythological theories as there are myths; and the latest fashion refers rather to allegories of vegetation than allegories of the sun. Indeed, I believe that just now the sun is rather under a cloud. But there is the same difficulty in saying that the hero is the harvest as in saying that he is the sunshine—the difficulty that most people are interested in the hero because he is the hero, or, in other words, because he is heroic. No other explanation is needed; and all other explanations fail to explain. It is certain that it was the heroic idea that held the human heart through the ages; and it is most probable that it was the heroic idea that existed in the human mind from the start. It seems infinitely more likely that the human mind, if it was a human mind, had the vague idea of a hero

What is the matter with these modern critics is that they know more about dead things than about living things. They know more about the things in which a few people living in prehistoric Britain may have believed than about the things in which millions of people living all over Europe and America do at this moment believe. If they knew anything about the latter, they would know at a glance what was the real meaning of the real excitement about the Holy Grail. They would know that nobody could ever have been so much excited about the lingering memory of a particular Welsh fairy-tale. But they are doomed to be perpetually finding the small things and missing the big ones, and digging among the dead while denying all the broad daylight that lies upon the land of the living.

THE POLITICAL VORTEX IN GERMANY: LEADERS OF RIVAL FACTIONS.

PHOTOGRAPHS BY BARRATT, ALFIERI, KEYSTONE, "DAILY MAIL," L.N.A., P. AND A., PHOTOTHEK (BERLIN), AND WOLTER (SUPPLIED BY C.N.).



THE REICH DICTATOR AND REICHSWEHR MINISTER. DR. GESSLER.



THE MONARCHIST CIVIL DICTATOR IN BAVARIA: HERR VON KAHR.



THE REICH MILITARY DICTATOR IN SAXONY: GENERAL MÜLLER.



RHINELAND SEPARATIST LEADER IN THE PALATINATE: DR. DÖRTEN.



PREMIER OF BAVARIA: DR. VON KNILLING.



OPPOSING FORCES IN THE CAPITAL OF SAXONY: TROOPS OF THE COMMUNISTIC GOVERNMENT ENTERING THE DRESDEN PARLIAMENT TO DEFEND IT.



OPPOSING FORCES IN THE CAPITAL OF SAXONY: REICHSWEHR TROOPS (OF THE CENTRAL BERLIN GOVERNMENT) ENTERING DRESDEN THROUGH SULLEN CROWDS.



COMMANDER-IN-CHIEF OF THE BAVARIAN FORCES: GENERAL VON LOSSOW.



PRESIDENT OF THE BAVARIAN SUPREME COURT: DR. MEYER.



COMMANDER-IN-CHIEF OF THE REICHSWEHR: GENERAL VON SEECKT.



HEAD OF THE COMMUNISTIC GOVERNMENT IN SAXONY: DR. ZEIGNER.



LEADER OF THE FREE RHINELAND PARTY IN THE DÜREN DISTRICT: HERR MATTHES.



THE BAVARIAN GOVERNMENT'S REPRESENTATIVE IN BERLIN: DR. VON PREGER.

The political situation in Germany has of late been growing more and more complicated and chaotic, drifting towards possible civil war. On Sunday, October 21, a Rhineland Republic was proclaimed at Aix-la-Chapelle by a group of Separatists headed by Herr Deckers, a local industrialist. Rival Separatist factions are led by Herr Matthes, Herr Dörten, and others. Meanwhile there was trouble also in Bavaria and in Saxony. The Bavarian movement, led by Herr Von Kahr, was frankly Monarchist, looking to Prince Rupprecht as its future King. General

von Lossow, who had been appointed by the Berlin Government to command the Reichswehr in Bavaria, was dismissed, and threw in his lot with the Monarchs, becoming Commander-in-Chief of the Bavarian forces. In Saxony the movement against the central Berlin Government was on Socialist lines, the opposing leaders being Dr. Zeigner, head of the Saxon Government, and General Müller, the Reich Military Dictator in Saxony. Reichswehr troops were sent to Dresden, while Saxon forces occupied the Parliament buildings there.

THE GERMAN CHANCELLOR DR. STRESEMANN

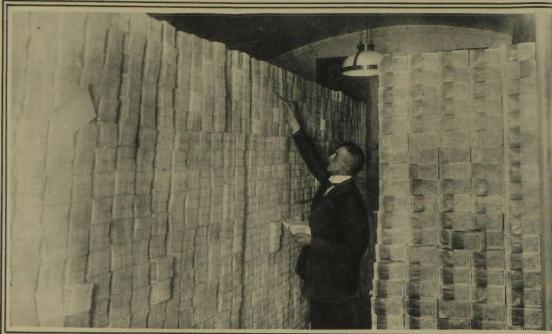
LIFE IN TROUBLED GERMANY: STACKS OF PAPER MONEY; RIOTS; FOOD QUEUES; BERLIN POOR AS POTATO-GLEANERS.

PHOTOGRAPHS BY CONTINENTAL PHOTO, BERLIN; JAMES'S PRESS AGENCY, WILLI RUGG

(SUPPLIED BY PHOTOPRESS), TOPICAL, P. AND A., FERNSTADT, BERLIN; AND PHOTOTHEK.



TRICYCLES INSTEAD OF TAXIS: A NEW FORM OF LOCOMOTION IN BERLIN, INTRODUCED FOR THE SAKE OF ECONOMY.



HUGE STACKS OF PAPER MONEY IN THE VAULTS OF A BERLIN BANK: CHECKING A CONSIGNMENT FRESH FROM THE PRINTERS.



THE DISTURBANCES AT SCHOENEBERG, BERLIN: A WOUNDED DEMONSTRATOR CARRIED OUT OF THE FRAY BY A GROUP OF COMRADES.



DRAWING MONEY FOR THE PAYMENT OF A FIRM'S WEEKLY WAGES: MILLIONS OF MARKS IN PAPER MONEY HANDED OVER THE COUNTER.



BERLIN POLICE DURING THE DISTURBANCES AT SCHOENEBERG: A LINE OF CONSTABLES HAND-IN-HAND KEEPING THE CROWD UNDER CONTROL.



NOT TAKING THEIR TROUBLES TOO SERIOUSLY: A LONG QUEUE MUNICIPAL KITCHENS—AN EVERYDAY SIGHT IN BERLIN.



OF POOR PEOPLE WAITING FOR FOOD OUTSIDE ONE OF THE MUNICIPAL KITCHENS—AN EVERYDAY SIGHT IN BERLIN.



WHERE BREAD-SHOPS WERE LOOTED AND RIOTERS ATTEMPTED TO ENTER THE TOWN HALL: PART OF THE CROWD AT SCHOENEBERG THAT HELD UP TRAMS.



A WINDMILL CONVERTED INTO A LIGHTHOUSE TO GUARD AGAINST THEFTS IN POTATO FIELDS: A CURIOUS RESULT OF THE FOOD SHORTAGE IN GERMANY.



BERLIN POOR IN THE COUNTRY IN SEARCH OF POTATOES: A CROWD OF GLEANERS UNDER POLICE CONTROL.



LADEN WITH SACKS FULL OF POTATOES: THE GLEANERS ENTERING A TRAIN WITH THEIR "FINDS" FOR THE RETURN JOURNEY TO BERLIN.



FOOD DISTRIBUTION IN BERLIN DURING THE SHORTAGE: A TYPICAL SCENE IN A MUNICIPAL KITCHEN IN THE TRESKOW STRASSE.

In order that readers of "The Illustrated London News" may obtain accurate information of the state of affairs in Germany, we have sent a special artist thither to show by his drawings the actual conditions as seen from a strictly impartial point of view. Our readers will thereby be enabled to judge how both the richer and the poorer classes of Germans are living at the present time. The above photographs indicate a shortage of food among the poor of Berlin. Numbers of them make expeditions into the country districts in search of potatoes, which are very scarce and expensive in the city, the price recently

being stated as 20 million marks per pound. After the owners of the potato fields have finished gathering the crop, the visitors are allowed to go over the ground and pick up whatever they can find, like gleaners at a harvest. They are so numerous that they have to be placed under police control. The food shortage recently led to disturbances in many towns. At Schoenesberg, a suburb of Berlin, a crowd attempted to storm the Town Hall, with the object of compelling the Mayor to reduce the prices of food. As our photograph shows, the police had trouble in dispersing the crowd, and casualties occurred.

AT HOME AND ABROAD: CURRENT EVENTS OF PUBLIC INTEREST.

PHOTOGRAPHS BY C.N., UNDERWOOD AND UNDERWOOD (SUPPLIED BY SPORT AND GENERAL), TOPICAL, AND I.B.



FATAL HIGHWAY ROBBERY IN THE HEART OF NEW YORK: THE BODIES OF A "GUNMAN" (LEFT) AND HIS VICTIM (ROBBED BY THE GUNMAN'S CONFEDERATES); BOTH KILLED IN A REVOLVER DUEL.



NAMED "SHENANDOAH" (DAUGHTER OF THE STARS): THE CHRISTENING OF THE AMERICAN AIRSHIP Z.R.1 BY MRS. EDWIN DENBY, WIFE OF THE SECRETARY OF THE UNITED STATES NAVY.



WINNERS OF THE LADIES' GOLF FOURSOMES AT RANELAGH: MISS JOYCE WETHERED (LEFT) AND MRS. OLAF HAMBRO.



CONSTANTINOPLE EN FÊTE FOR THE RETURN OF THE TURKISH TROOPS FROM ANATOLIA: THE TRIUMPHANT ENTRY OF THE IRON DIVISION.



THE RETURN OF "LORD RENFREW": THE PRINCE OF WALES COMING DOWN THE GANGWAY OF THE "EMPEROR OF FRANCE" AT SOUTHAMPTON.



THE QUEEN VISITS THE MASSINGHAM RALLY OF GIRL GUIDES: HER MAJESTY WITH THE WINNERS OF THE PRINCESS MARY BANNER.



A FORMER HOME OF THE KNIGHTS TEMPLARS ACQUIRED FOR THE PEOPLE OF LEEDS: AN AIR VIEW OF TEMPLE NEWSAM, "THE HAMPTON COURT OF THE NORTH."

The first photograph shows (in the words of the sender) "the bodies of Alexander Orliker (right) and Harry Kramer, a member of a bandit gang, in Thirteenth Street, New York, after they had fought a gun duel to the death. The gunman's weapon dropped from his lifeless grasp as confederates took nearly 16,000 dollars from Orliker (a messenger) and escaped in an auto." Orliker, a department store clerk, was on his way to a bank with the money, and the affray took place in the heart of a crowded shopping district on October 10.—On the same date, at Lakehurst, N.J., Mrs. Edwin Denby, wife of the United States Secretary of the Navy, performed the ceremony of christening the airship Z.R.1. She named it "Shenandoah," which means "Daughter of the Stars."—In the final of the annual Ladies' Foursomes golf competition at Ranelagh, Miss Joyce Wethered and Mrs. Olaf

Hambro beat Mrs. Knight and Mrs. M. Page by 5 and 4.—Constantinople greeted the return of the Turkish troops from Anatolia with enthusiastic rejoicings on October 6, shortly after the last Allied troops left.—The Prince of Wales landed at Southampton, on his return from Canada, on October 20. He has arranged to begin a tour in Wales on the 30th.—The Queen arrived unexpectedly, to the delight of all present, at the inspection of 1500 Norfolk Girl Guides by Princess Mary, their President, at Little Massingham, on October 20. The Guides gave the Princess a banner as a wedding present, and she presented a challenge banner to the best patrol.—The historic mansion of Temple Newsam, with its 917 acres, sold to Leeds by Mr. Edward Wood, President of the Board of Education, on generous terms, was opened on October 19 as a place of public recreation.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, LAFAYETTE, C.N., VANDYK, SWAINE, AND MAULL AND FOX.



BURSAR OF ST. JOHN'S, OXFORD, FOR 21 YEARS: THE LATE REV. H. J. BIDDER.



AN ENGLISH ACTOR'S DEATH IN NEW YORK: THE LATE MR. KENNETH DOUGLAS.



AN EMINENT IRISH PHYSICIAN: THE LATE PROF. W. E. ASHLEY CUMMINS.



A LEADER OF THE PANEL DOCTORS IN THE FEE DISPUTE: DR. H. B. BRACKENBURY.

RETIRING SOON: SIR HOMWOOD CRAWFORD, THE CITY SOLICITOR FOR 38 YEARS.



REPORTED TO BE THE NEW DEPUTY CHAIRMAN, CITY INCOME TAX COMMISSIONERS: SIR HENRY SEYMOUR KING.



THE BRIDE OF THE ROYAL WEDDING AT BELGRADE: PRINCESS OLGA OF GREECE.



THE BRIDEGROOM OF THE BELGRADE ROYAL WEDDING: PRINCE PAUL OF SERBIA.



A DISTINGUISHED SCOTSMAN: THE LATE SIR ROBERT CRANSTON, EX-LORD PROVOST OF EDINBURGH.



AUTHOR OF A NEW REPORT ON THE NORTH-WEST FRONTIER OF INDIA: SIR JOHN MAFFEY.



A GREAT COUNTRY GENTLEMAN, LANDOWNER, AND SPORTSMAN: THE LATE DUKE OF SOMERSET.



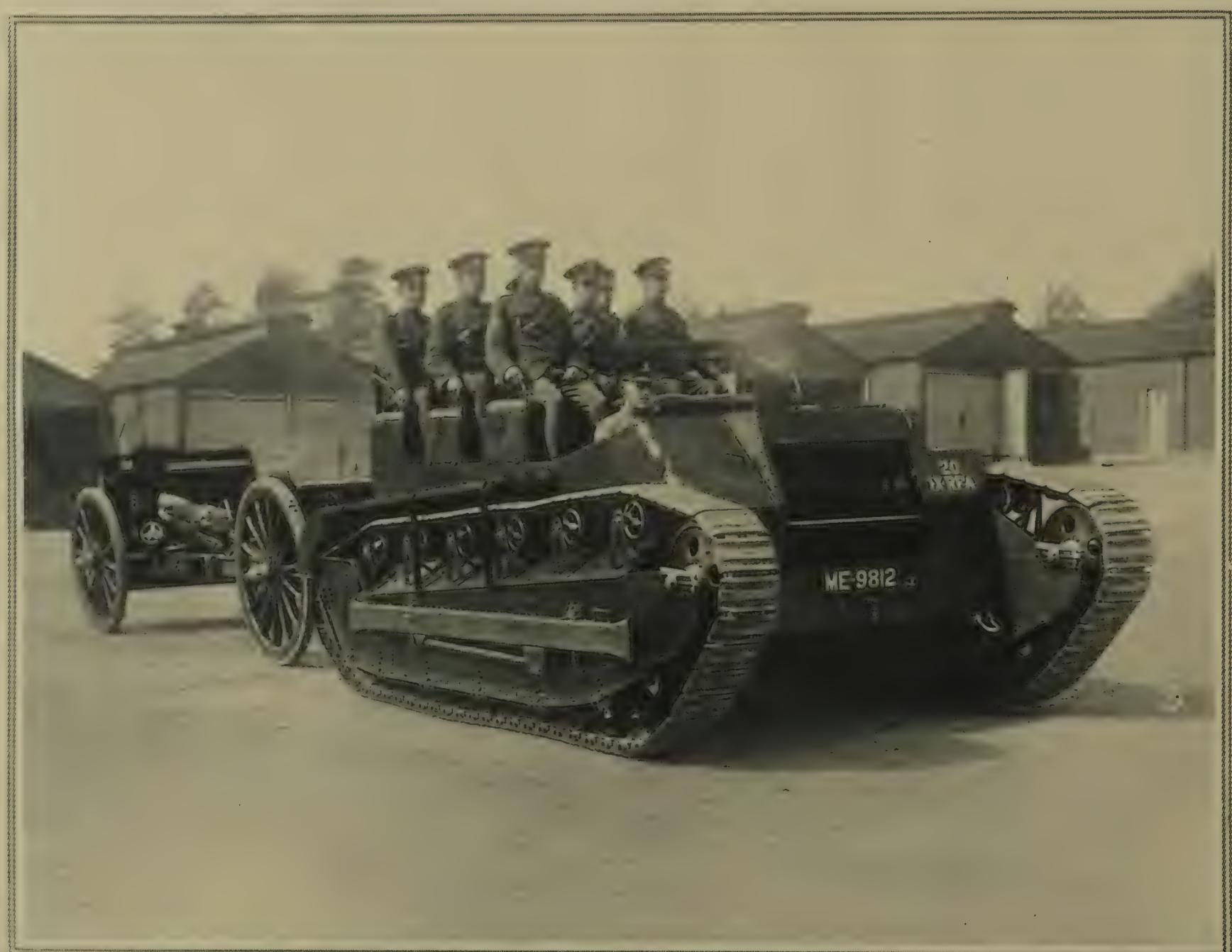
PREPARING £50,000,000 UNEMPLOYMENT RELIEF WORKS: SIR M. BARLOW, MINISTER OF LABOUR.

Sir Homewood Crawford, who is 73, was elected City Solicitor in 1885.—Mr. Henry Jardine Bidder was a Fellow of St. John's College, Oxford, for fifty years, and Bursar for 21 years. He was also Curator of the Botanic Garden, and made his own college garden famous.—Mr. Kenneth Douglas, a comedian of the Hawtrey type, last appeared in London in 1919, and had since migrated to New York, where he died.—Dr. Cummins became Professor of the Practice of Medicine at University College, Cork (his native city) in 1898.—Dr. Brackenbury is Chairman of the Insurance Acts Committee of the British Medical Association. At the Panel Doctors' Conference his motion rejecting the rate of fees offered by the Ministry of Health was carried unanimously.—Sir Henry S. King is head of the banking firm of Henry S. King and Co., and Lieutenant of the City.—The wedding of Prince Paul of Serbia and Princess Olga of Greece took

place at Belgrade on October 22. The Duke and Duchess of York were present.—Sir Robert Cranston, who died at Edinburgh on the 22nd, aged 80, was Lord Provost of the city from 1903 to 1906. During the war he raised and commanded two battalions of the Royal Scots. Lately he received the Freedom of Edinburgh.—Sir John Maffey, Chief Commissioner of the N.W. Frontier Province of India, organised the rescue of Miss Ellis after the Kohat outrage.—The Duke of Somerset, who owned over 25,000 acres, formerly raged in Western America. He was an ex-President of the Navy League, a magistrate for Wiltshire and Leicestershire, and President of Dr. Barnardo's Homes. The Dukedom passes to his third cousin, Brigadier-General Sir E. H. Seymour.—Sir Montague Barlow, Minister of Labour, stated recently that the Government's new expenditure on works for the relief of unemployment would be not less than £50,000,000.

"CATERPILLAR" TRACTORS REPLACE ARTILLERY HORSES: R.F.A. TESTS.

PHOTOGRAPHS BY GALE AND POLDEN.



"TRACTORS CAN GO ANYWHERE THAT HORSES CAN GO, AND OFTEN WHERE HORSES CANNOT GO": TRIALS THAT MAY LEAD TO THE ELIMINATION OF THE HORSE FROM THE ARTILLERY.

Our photographs illustrate some interesting trials, conducted by the Royal Field Artillery, in the use of "caterpillar" tractors instead of horses for drawing guns. In connection with similar tests made by the Royal Horse Artillery, an official of the War Office, replying to an enquiry (on behalf of the "Daily Mail") whether tractors would replace horses next year, is reported to have said: "It is not unlikely, although there is no decision to justify my saying so. Experiments have shown that tractors can go anywhere that horses can go, and often where

horses cannot go; and these experiments have made greater progress with light than with heavy artillery. One tractor can do the work of a team; and there is greater economy all round. It is almost certain that a horse battery can be taken into action quicker by modern mechanical means than by horses at the gallop. Although there is no decision to the effect, the success of experiments would justify one thinking that the whole of the Royal Regiment of Artillery will become a horseless body."

NEW NATIONAL TREASURES: EGYPTIAN, GREEK, AND PERSIAN ANTIQUITIES.

PHOTOGRAPHS NOS. 1, 2, 3, 6 AND 7 TAKEN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY COURTESY OF THE BRITISH MUSEUM. NOS. 4 AND 5, COPYRIGHT BY THE "TIMES."



1. ART OF ANCIENT EGYPT: A SILVER URÆUS (FROM A KING'S STATUE); AND A FIGURE OF A NUBIAN KING, THE EYES INLAID WITH GOLD AND OBSIDIAN.



3. MADE AT RHAGUS IN THE THIRTEENTH CENTURY: A PERSIAN DISH, WITH AN EYE IN ITS DESIGN.



4. A FINE GREEK VASE: APOLLO PROTECTING ORESTES FROM A FURY.



5. AN ANCIENT EGYPTIAN SYMBOL OF THE SOUL: A SMALL GOLD HAWK, WITH WINGS INLAID WITH CORNELIAN AND LAPIS LAZULI A RARE SURVIVOR OF NATIVE MELTING-POTS.



6. A RARE RELIC OF TETKARAH, AN EGYPTIAN KING OF THE FIFTH DYNASTY: A SMALL UNGUENT-JAR OF ALABASTER.



7. DATING FROM 390 B.C.: A COIN OF THE SICILIAN TOWN OF MORGANTINA, RESEMBLING A SYRACUSAN COIN OF THE FOURTH CENTURY B.C.

We illustrate here some very important examples of ancient art recently bought by the British Museum to fill gaps in the national collections. Sir Ernest Wallis Budge, Keeper of Egyptian and Assyrian Antiquities, has kindly supplied us with some particulars of the two bronze figures shown in Photograph No. 2. "The lady with the crowns," he writes, "is a Sudanese queen who is in the character of Mut, the giver of life. The inscription on the base is difficult to make out—very badly cut, but the figure seems to have been dedicated by Her-ra-Ast (if this reading is correct). The heavily built bronze man is from a tomb at Médum, of the Ancient Empire." For the rest, he refers us to an article in the "Times," from which we take the following details, numbering the subjects as above:

(1) The figure of a Sudanese king wears the Nubian crown and two uræi. The eyes are inlaid with gold and obsidian, and the king grasps in his right hand a serpent instead of the other symbol of life of Egyptian kings, or the sceptre. . . . The wig suggests one of the kings buried at Nuri, at the foot of the Fourth Cataract. (2) The bronze figure of a Nubian queen is thought by some to be the mother or wife of Tirhakah, the Ethiopian king mentioned in the Bible. Yet another bronze is a figure of a heavily built man who may be compared with the large-headed men represented on the monuments at Chezi and Sakkarah, probably the splendid workers in stone who erected the Pyramids. (6) The alabaster unguent-jar is one of the few relics surviving from the pyramid of Tetkarak.

THE FIRST AIRCRAFT WRECK ON A SCENE OF MANY SHIPWRECKS: AN AEROPLANE DOWN ON THE GOODWINS.

DRAWN BY STEVEN SPURRIER, R.O.I., FROM DETAILS SUPPLIED BY

MESSRS. HANS CARSCH AND FRANZ JACOBY, PASSENGERS ON THE MONOPLANE.



SIGNALLING TO PASSING VESSELS WITH OVERCOATS AND ROCKETS: THE PASSENGERS ON THE GOODWIN SANDS—(ON THE HORIZON) THE STEAMERS "AGAMEMNON" AND PILOT (IN THE MACHINE) OF THE DUTCH AIR MAIL MONOPLANE STRANDED (CENTRE) AND "PRIMO" (LEFT), WHOSE BOAT EFFECTED THE RESCUE.

The Goodwin Sands, on which many a ship has come to grief, claimed their first aircraft victim on Friday, October 19, when the Royal Dutch Air Service machine H.N.A.B.H., a Fokker monoplane, made a forced landing there owing to engine trouble and was finally abandoned. The aeroplane, which was bound from Amsterdam to London, carried, besides the pilot (Ivan Smirnoff), three passengers (Hans Carsch and Franz Jacoby, of Berlin, and Herr Stichling), together with general cargo and mails. They left the French coast about one o'clock, and in mid-Channel the engine stopped owing to the failure of the water pump. The pilot was thinking of descending into the sea near some ship, when he noticed the Goodwins and made a skilful landing. "I do not recommend them as an aerodrome," he said afterwards, "for the sands are not level, but wavy like the sea itself, with water lying in deep hollows." While still in the air he

fired two rockets and sent up more after landing, while the passengers waved their overcoats. The aeroplane did not carry wireless. Many steamers passed without noticing them, and for nearly two hours they stood in driving rain with the tide gradually rising to cover the sands. At last their predicament was signalled by the East Goodwin Lightship to the S.S. "Primo," of Newcastle, bound from Hull to Rouen, and the Dutch steamer "Agamemnon," bound for the East Indies, which both put out boats. The "Agamemnon's" boat returned to the ship when it was seen that the "Primo's" boat had taken off the stranded men. One of them, Herr Stichling, had to swim to the boat. The rescue was a difficult operation, pluckily carried out. All the luggage and most of the mails, except two small packets, were lost. Off Dover the "Primo" transferred the rescued men to a motor-boat. [Drawing Copyrighted in the United States and Canada.—C.R.]

THE WORLD OF SCIENCE.

HYBRIDS, AND THE ORIGIN OF SPECIES.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

Such time as I can spare for "light reading" I am now devoting to the perusal of the Presidential Addresses delivered at the recent meeting of the British Association for the Advancement of

found to interbreed in a wild state, producing fertile hybrids, then it was said our conception was wrong—they were *not* true species.

The carrion and hooded crows afford a case in point, for in many parts of the Continent these two are found interbreeding and producing perfectly fertile hybrids. Indeed, within the same nest one may find fledglings of both types. The hooded crow, it will be remembered, differs from the carrion crow in having only the head, wings, and tail black, the rest of the plumage being of a clear slate-grey. It is to be found in the British Islands only during the winter months, departing in the spring to the Continental breeding grounds. Precisely similar cases are furnished by various species of bulbuls, the great grey shrike, the Indian and Burmese rollers, and various species of pheasants. And this list might be still further extended. But for all this, having regard to the total number of known species, these instances of interbreeding are rare. Where they do occur they are not mere vagaries, but common, so long as there is an overlap of the "spheres of occupation" between the several species concerned.

Occasionally, however, hybrids occur which are not of this order, but represent quite unusual and irregular unions, as in the case of hybrids between the capercailzie and the black-cock. But we have no evidence that such hybrids are fertile. Their extreme rarity seems to show conclusively that they are not.

When we come to birds kept in captivity, matters are very different. Here most astonishing crosses have been recorded; as, for example, between the common fowl and the Guinea fowl, and between the common fowl—which, it is to be remembered, is a descendant of the Indian jungle fowl—and the South American guan. The hybrid in the first-mentioned case showed evidence of its Guinea fowl parentage in the presence of a very small "helmet" and the absence of the comb and wattles of the jungle fowl heritage. The guan hybrid, in shape and coloration, resembled a very ordinary "barn-door" fowl, grey in plumage and variegated by white "lacing." But the head bore no more than a trace of the comb and no "wattles."

A male hybrid in the British Museum of Natural History had a very unusual parental record. His father was the result of a cross between a Japanese long-tailed fowl and a Campine hen; his mother a common pheasant. This bird, in appearance, was strikingly pheasant-like. It looked, indeed, very like a pheasant with reduced face-wattles, but with a fowl's tail. Another specimen in the Museum is the result of a threefold cross—golden pheasant, Amherst, common pheasant. Here, again, the common pheasant was dominant. No trace of any kind remained of the characteristic neck-frill worn by both Amherst and golden pheasant; nor was there any face-wattle answering to that of the common pheasant. The bird resembled no known wild species, for the characteristic markings of the common pheasant were absent.

The facility with which the various species of ducks can be interbred, producing fertile hybrids, even exceeds that which is exhibited in the case of the gallinaceous birds. The late Mr. J. L. Bonhote succeeded in producing hybrids which represented a compound of no less than five distinct species. That such birds began to show a falling-off in stamina and reproductive powers is not to be wondered at. But it is not among birds alone that complex hybrids are possible, though hybrids between wild mammals are

exceedingly rare. In captivity we have fertile crosses between horse and zebra, horse and ass, brown bear and Polar bear, American bison and common ox, and the Bactrian and Arabian camels, for example.

But there are one or two aspects of this crossing which are worth noting. Thus the bull American bison produces, with the domestic cow, hybrids known as "catahoes," which are fertile. But the reverse cross, of the domestic bull with the bison cow, meets with no success. A parallel is furnished in the case of mules—the product of the jackass and the mare.

All these cases of hybridisation, it is to be noted, have been between creatures of a common descent, even though of distinct species. Crosses between, say,



NOW ABLE TO FLY: ONE OF THE YOUNG BIRDS FINDS AN UNSTEADY PERCH.

Science, which can now be had in volume form. Twice, in reading the address to the Botanical Section, I seemed to be promised a peep behind the scenes, which should show me how new species came into being as a result of hybridisation. In justice to the author, it should be explained, there was no sort of suggestion which could encourage the idea that this was the normal source of new species. But in each case the promise no sooner began to take shape than it as quickly faded away—or rather, danced away, like a "will-o'-the-wisp." It avails the natural man nothing to be told of the intimate relationship which obtains between the "Phenotype" and "Epharmosis," and of the still closer relationship between the Phenotype and the "Genotype." But, after having assimilated the significance of these fearsome words, one got no "farrader." It is only, however, in regard



"IN THE TREE-TOPS," CAPTAIN KNIGHT'S FASCINATING NATURE FILM AT THE POLYTECHNIC: HERONS' NESTS SEEN FROM BELOW—SHOWING YOUNG BIRDS STANDING ON THE LEFT-HAND NEST.

ducks and gallinaceous birds, or camels and horses, are unknown, and are, we may confidently assert, impossible. The very suggestion of such combinations, indeed, seems ridiculous. Yet there are people who will gravely contemplate the possibility of a cross between a cat and a rabbit! When that strange creature, the Okapi, was first discovered, there were some who were prepared to defend the possibility that it was the result of a cross between a giraffe and a zebra. Such misbegotten creatures exist only in the imagination of the untrained.

Finally, there is not the slightest ground for the belief that new species have arisen from hybridisation in a wild state, though the extraordinary variety of domesticated animals, as of pigeons, fowls, and dogs, for example, seems to lend colour to this possibility.



A NATURALIST PHOTOGRAPHER "IN THE TREE-TOPS": CAPTAIN KNIGHT ARRANGING CAMOUFLAGE EFFECTS IN HIS "OBSERVATION POST" FOR FILMING BIRDS IN THE NEST.

The above photographs illustrate the remarkably interesting nature film, "In the Tree-Tops," Wonders of Bird Life, recently produced at the Polytechnic Hall in Regent Street. It is the work of the well-known naturalist-photographer, Captain C. W. R. Knight, M.C., F.R.P.S., who delivers a running commentary. Some of his striking photographs of young kestrels in the nest, from a previous film, appeared in our issue of March 26, 1921, with a drawing of him at work up a tree. It shows him operating his camera concealed in an "O.Pip," or observation post, formed of sacking, with peep-holes for his eyes and for the lens.

Copyright Photographs by Captain C. W. R. Knight, M.C., F.R.P.S.

to this point about hybrids that the address was disappointing, for it is full of good things, as British Association addresses commonly are.

But what, then, are we to say about hybrids? At one time they were used to supply what the newspapers love to call the "acid" test as to what is a true species. If two apparently distinct species were



SHOWING THE LIFTING ACTION OF THE WINGS: THE CURIOUS APPEARANCE OF A HERON IN FLIGHT.

for they often present far wider differences in appearance than those between wild species. That we have yet much to learn about hybrids, as well as about the "Origin of Species," is evident.

THE TEWKESBURY OCTOCENTENARY: AN ABBEY OF HISTORIC FAME.

PHOTOGRAPHS BY MALLETT, TEWKESBURY.



ONLY PARALLELED BY WESTMINSTER ABBEY: THE APSIDAL EAST END OF TEWKESBURY, WITH ITS "CHEVET," OR CLUSTER OF POLYGONAL CHAPELS.



BUILT BY ROBERT FITZHAMON, A NEPHEW OF THE CONQUEROR, AND CONSECRATED IN 1123: TEWKESBURY ABBEY—THE INTERIOR OF THE CHOIR.



WITH ITS MASSIVE NORMAN PILLARS, IN ALL ESSENTIALS THE SAME AS IT STOOD 800 YEARS AGO: THE NAVE OF TEWKESBURY ABBEY.

As mentioned in our last issue, where we gave a general view of Tewkesbury Abbey, the celebration of the eight hundredth anniversary of its consecration was arranged to take place on October 23, in the presence of the Archbishop of Canterbury, the Bishop of Gloucester, and the present successors of the four Bishops (of Worcester, Llandaff, Hereford, and Dublin), who took part in the consecration ceremony of 1123. The Recorder of Tewkesbury, Mr. A. J. H. M. Brice, writing in the "Times" recently, said: "The cruciform

[Continued below.]

COMMEMORATING THE LAST ABBOT OF TEWKESBURY AND FIRST BISHOP OF GLOUCESTER: THE CENOTAPH OF JOHN WAKEMAN, ONE OF THE ABBEY'S MANY BEAUTIFUL TOMBS.

[Continued.]

Norman church which was built with great magnificence by Robert FitzHammon, the nephew of William the Conqueror, and consecrated in 1123, stands in all essentials before our eyes to-day as it stood then, preserved as intact as our great cathedrals, and itself larger than at least a dozen of them. . . . The magnificent tower of Tewkesbury, built of stone from Caen in Normandy, is one of the finest examples of Norman architecture in the country. . . . All but unique (the only other example in England is Westminster Abbey, the plan of which bears a close

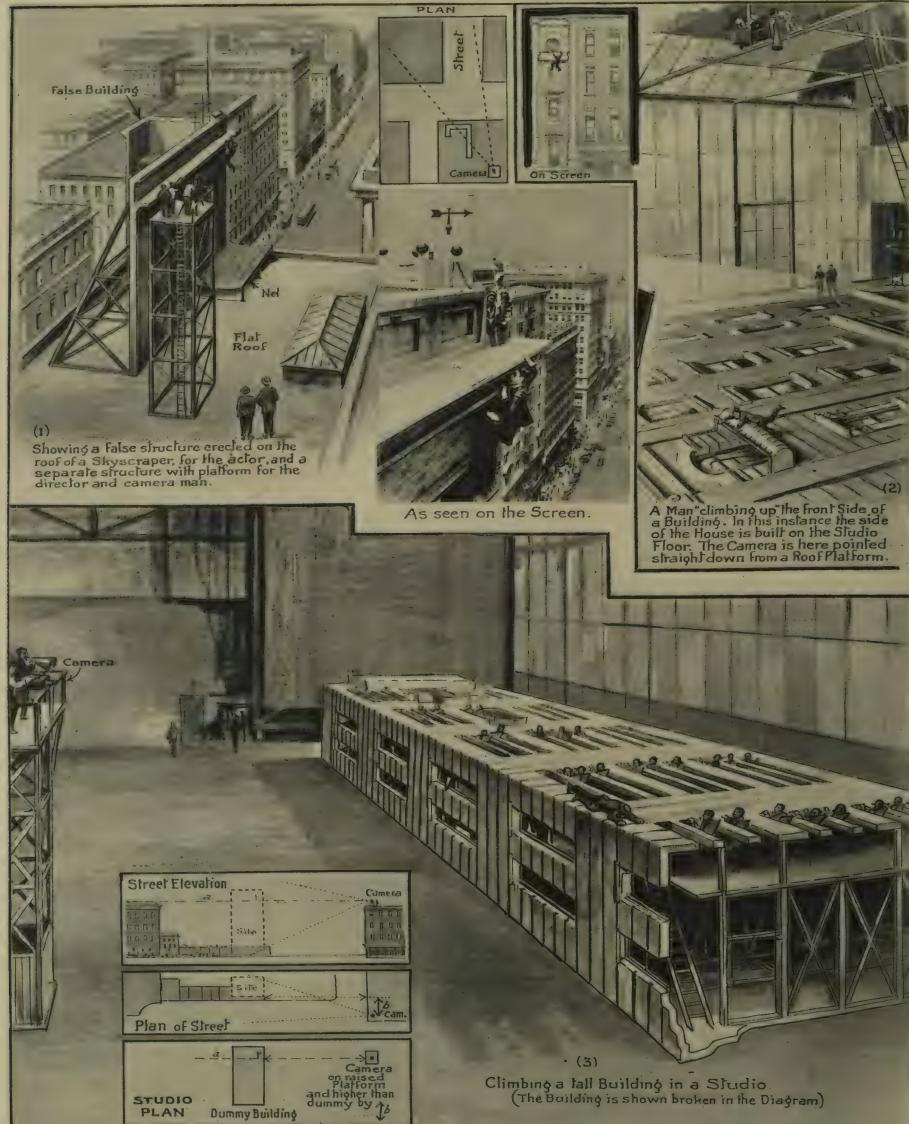
resemblance to Tewkesbury) is the 'Chevet,' or cluster of polygonal chapels round its apsidal east end, five of which still remain. . . . It has been said that, with the exception of Westminster, there is no minster in England containing more beautiful tombs than Tewkesbury, though Winchester must run it close. . . . The richly tabernacled canopies and ogee arches of the cenotaph of John Wakeman, the last of the Abbots of Tewkesbury and the first of the Bishops of Gloucester, are as beautiful as the graven skeleton beneath them is gruesome."

HOW A "HUMAN FLY" CAN CLIMB A SKY-SCRAPER:

DRAWINGS BY W. B. ROBINSON. PHOTOGRAPHS BY

"STUNTS" BEHIND THE SCENES AND ON THE SCREEN.

COURTESY OF W. AND F. FILM SERVICE, LTD.



THRILLS IN THE MAKING AND AS SHOWN ON THE SCREEN: DIAGRAMS ILLUSTRATING THE FAMOUS FILM COMEDIAN IN "SAFETY LAST."

The hair-raising scenes shown in film pictures are not always, perhaps, as perilous in the performance as they appear to be on the screen. At any rate, we hope not. That they involve real danger, however, is evident from a note in the programme of "Safety Last," stating that the popular film comedian Harold Lloyd "nearly lost his life in performing some of the thrills" for it. Our artist's diagrams are given to illustrate various methods by which such thrilling effects can be produced in complete or comparative safety, without suggesting that these were methods employed for "Safety Last." Diagrams 1 and 4 are based on an illustration and description in the October number of "Science and Invention" (New York). These show how a dummy building was erected on the roof of a real skyscraper, with a net to catch the actor in case of a fall. Even so there was an element of risk, for "a two-dummy replica coping and roof . . . had to be set in only 8 ft. from the edge of the supporting building, but, with a fall of a little less than 15 ft. possible, there was little danger."



POSSIBLE METHODS OF "STUNT" PRODUCTION: WITH PHOTOGRAPHS OF HAROLD LLOYD, LAST, A TYPICAL "HAIR-RAISER."

But some! Diagram 3 shows how a "climb" may be performed in the studio in a horizontal position on a dummy building, which is shown vertically on the screen with dizzy effect. An explanation of Diagram 5 (the leap from roof to roof) says: "The view of the tops of the two buildings is first taken, and the street showing below. The jump itself is performed from one white box to another in the studio against white backing, and if the leap is to be exaggerated the actor is merely swung on a steel wire painted white. The position of the two white boxes is arranged by placing a piece of the negative of the roofs in the camera and arranging the boxes to fit the exact position of the edges of the roof." For further details on these subjects our readers may be referred to two interesting books: "Moving Pictures and How They are Made," by F. A. Talbot (Heinemann), and Grey's "How Motion Pictures are Made" (Harper Bros.).—[Drawings Copyrighted in the United States and Canada.—C.R.]

BOOKS OF THE DAY.

By J. D. SYMON.

ONCE upon a time there was an old catchword as popular in its day as our present affirmative denial that we are in possession of a succulent West Indian fruit, and far less idiotic. It ran—"It's a good thing; push it along." "But what"—my Unseen Friends who read this page week by week and often send me kind and most welcome little notes of appreciation, will ask—"what has that to do with



"THE BELOVED VAGABOND" FILM AT THE PALACE: JOANNA (MISS PHYLLIS TITMUSS) RECOGNISES PARAGOT (MR. CARLYLE BLACKWELL) AFTER HE HAS SMASHED HIS VIOLIN—ASTICOT (LEFT) AND BLANQUETTE (CENTRE) LOOKING ON.

Books of the Day?" Everything to do with them: for the part of my work I enjoy most is finding the really good thing in books and passing on news of it to those Friends, both unseen and seen; for not all are known to me by their handwriting alone. And so, as Bottom says, we "grow to a point."

This week there are several cases to the point. The principal one concerns the latest work of an author for whose books I am always eagerly on the look out. The preliminary announcements in themselves give me a thrill of pleasurable anticipation, and I know that I shall not be disappointed of a keener thrill when the volume itself comes to my hands. And the superlative thrill arrives when, having read the book, I sit down at my desk to say I have found a good thing, and to push it along, by inviting my readers to share my enjoyment. A pleasure is only half a pleasure until it is shared with friends.

My captivating book is a history. That it should be a history fits my mood and my surroundings very happily. For it is my good fortune to write in the midst of a countryside rich in historical memories. Round about here John Hampden raised his regiment of horse, and I have only to lift my eyes from my desk aforesaid to see the very house where William Penn was married to Gulie Springett. Jordans, with its quaint Quaker meeting-house, where Penn lies buried, is within easy walk. It is a country of patriots and apostles of Liberty, and, by the same token, a wayside inn not a mile distant rejoices in the name of "The Land of Liberty." That christening, however, did not arise from any Hampden association, but much later from O'Connor's pioneer experiment in small-holdings at Herongate. Yet he, too, was, in his way, a liberator.

And so, once more, we grow to a point; for the book I have in mind is one of a series dealing with a nation's struggle for independence. That it happens to tell a story of Italian and not British emancipation does not make the foregoing rustic ramble any the less appropriate. For the English people made the cause of Italian liberty their own, and it is part of the eternal fitness of things that the Risorgimento should have found one of its ablest interpreters in that English historian who, writing always with deep knowledge and authority, has yet the gift (in him ancestral) of making his histories as fascinating as the best of novels.

Long ere this you will have guessed that I must be referring only to the great-nephew of Lord Macaulay, Mr. George Macaulay Trevelyan, and his magnificent works on the Italian Risorgimento. The latest-born of these, "MANIN AND THE VENETIAN REVOLUTION, 1848" (Longmans; 12s. 6d.), will take you somewhat aside from the main currents of modern Italy's epic story of revival into a backwater—the

Venetian Lagoon, where the waves of the Adriatic are stilled by the natural breakwater of the Lido. Politically, however, Mr. Trevelyan will not lead you beside still waters. He tells the story of the intense, self-contained revolutionary movement made by Venice in 1848 to throw off the Austrian yoke and restore the Republic of St. Mark. Although it ended in heroic failure, as did the efforts of all the Continental Liberals in that disastrous year, its great leader

"passed to his rest no longer hopeless of the future that he had done so much to shape. On his very death-bed (1857) he signed the articles of Pallavicino's and Garibaldi's Italian National Society, which gave a popular organisation to the new movement of unity and hope."

That leader was the advocate Daniele Manin, of whose life and work little has been said hitherto by English or American historians. His very name will be new to many. Mr. Trevelyan has chosen to write of Manin not only because he was "the greatest and the noblest of the Italian statesmen who were brought to the front by the events of 1848," but because the Venetian struggle illustrates in convenient microcosm the story of all Italy in the year of revolution. He hopes that this history may help to answer in some measure the questions—How far was the failure of Italy in 1848 inevitable or due to general causes? Or, how far was it the outcome of chance? Disastrous to Europe, the failure was a blessing in disguise to Italy.

I wish it were my cue on this page to review the book in detail and to dwell on the personal portrait of Daniele Manin, that steadfast, winning patriot who fought, against desperate odds, not only the powers of oppression, but also crippling physical infirmity. I must be content with saying that Mr. Trevelyan has brought into the gallery of heroes a less-known figure, around whom I would beg Mr. Drinkwater to weave a play on the Abraham Lincoln model. There is material and to spare, dramatic, romantic, warlike, purely domestic and personal. Not even the top-hat is wanting. What a scene Manin's capture of the Arsenal would make—not a scene of physical combat, but of sheer moral force prevailing against arms! Oh, a splendid, a delightful book! I charge you, do not miss it.

But—there is always "a something." As Mr. A. D. Godley says, or sings—

Yet, when we dream our happy state
Of human woes is rid,
Still is there left by envious Fate
Amari Aliquid.

An acute and discerning friend, a student of history, with whom I was discussing the "Manin," suggested that, although he yields to none in his admiration of Mr. Trevelyan's works, he finds this latest book not quite so satisfactory as the others, and particularly the "Garibaldi," of the Risorgimento series. In these, he asserted, he who runs may read, and all is plain going even for those who know nothing previously of the period. In the "Manin," however, he thought that mere fullness of knowledge had made Mr. Trevelyan a little blind to the needs of the less-instructed reader. He found the author speaking too much as an expert to experts. This, I admit, is at times apparent; as, for example, in his discussion of the difference between the Mazzinians and the Neo-Guelphs. He does not, it is true, leave the term, "Neo-Guelph" unexplained, but it may still miss something of its significance to any reader who cannot hark back at once to fuller knowledge of the older contest between Guelph and Ghibelline. My friend's criticism, however, applies, I feel sure, only to the retrospective chapters of introduction. Once the

main action in Venice begins, scene and actors are alike as vivid and self-explanatory as Mr. Trevelyan's moving drama of Garibaldi and the Thousand.

I thought I had done, but mention of the Thousand compels one more note. You remember, in the scene of Garibaldi's entry into Naples, that dramatic moment when it was announced that the wearied General slept, and instantly a hush fell on the rejoicing crowds. Once more, in Manin, Mr. Trevelyan shows us an exhausted leader snatching a moment's rest. If the Venetian incident has none of the spectacular elements of the Neapolitan, it is, from its very simplicity and its humbler setting, the more impressive and touching.

A last word of praise for the illustrations. The portrait of Manin (facing page 58) shows us a man most curiously like Thackeray, with a reminiscence of Thackeray's present-day reflection, Mr. Augustine Birrell.

My pen has run away with me. That means undeserved short-commons for two remaining books: one directly, the other indirectly, connected with Italy. The former is "MEMOIRS OF MY LIFE," by Signor Giovanni Giolitti, five times Italian Prime Minister (Chapman and Dodd; 30s.); the other, "SOCIAL AND DIPLOMATIC MEMORIES" (Arnold; 21s.), by Sir J. Rennell Rodd, for many years British Ambassador at Rome.

Signor Giolitti's memories go back as far as those stirring times of 1848. He was then only six years old, an age at which politicos and politicians did not concern him intimately, but he remembers very vividly being taken by his uncles, strong Liberals, to see King Charles Albert set out for war, on which occasion the future Premier wore a big cockade. He was to make closer touch with Kings in his eventful career, and he describes personal interviews with William II. and the Tsar Nicholas II.; but on these, as well as on his relations with his own Sovereigns, Humbert and Victor Emmanuel, he speaks with a diplomatist's reticence. It is as a record of public affairs—the Banca Romana scandals (here fully revealed), the Abyssinian and Libyan wars, Austria's designs against Serbia and Montenegro in 1913, and the Italian polities of the recent war period—that the book finds its chief and most engrossing interest. It is a document of European importance, which I



"THE BELOVED VAGABOND ACQUIRES A NEW DISCIPLE FOR HALF A CROWN: PARAGOT (LEFT) AFTER CLOSING THE DEAL WITH MRS. SMITH (MISS SYDNEY FAIRBROTHER) FOR ENGAGING ASTICOT (ALBERT CHASE).

Mr. Carlyle Blackwell arranged to produce his film version of Mr. W. J. Locke's famous novel and play, "The Beloved Vagabond," at the Palace Theatre on October 22, for a short season. Mr. Blackwell himself appears as the vagabond, Paragot, the part created by the late Sir Herbert Tree in the stage version.

commend heartily to all students of the international chess-board.

Further light on the Italian disaster in Abyssinia is thrown incidentally (from a British diplomatist's lantern) by Sir Rennell Rodd in his new volume, the second instalment of his "Memories." Sir Rennell touches high affairs with a light hand, and skilfully interweaves social incidents, not disdaining, on occasion, the rôle of agreeable *raconteur* at a club fireside, or over the wine and walnuts after dinner. The period of the new volume is 1894-1901, the years during which the author served in Egypt, and made his mission to Abyssinia. Thousands of readers, I am convinced, will taste with relish equal to my own this second course of his Excellency's excellency.

WAR ON CREEPERS AT CAMBRIDGE: ENHANCED COLLEGE BUILDINGS.

PHOTOGRAPHS NOS. 1 AND 6 BY MR. T. H. LYON, OF CORPUS CHRISTI COLLEGE. THE REST BY HILLS AND SAUNDERS.



1. SHOWING BOTH WINTER AND SUMMER TIME: A NEW SUNDIAL AT CORPUS REPLACING AN OLD ONE, RECENTLY FOUND, TOO MUCH DEFACED FOR RESTORATION.



4. REVEALING A FORGOTTEN WINDOW OF THE HALL PREVIOUSLY CONCEALED BY IVY: THE WESTERN WALL OF PEPYS COURT, MAGDALENE COLLEGE.



5. SHORN OF ITS TITULAR CREEPER DURING THE LONG VACATION, WITH INTERESTING RESULTS: IVY COURT, PEMBROKE COLLEGE, AS IT IS NOW.



2. ARCHITECTURAL BEAUTY REVEALED BY THE REMOVAL OF CREEPERS: THE OLD COURT, CORPUS CHRISTI COLLEGE—SHOWING THE SUNDIAL ON LEFT.



6. NO LONGER "IVY-MANTLED" OR "CREEPER-CLAD": ANOTHER PICTURESQUE CORNER OF THE OLD COURT AT CORPUS CHRISTI COLLEGE AFTER RESTORATION.

Cambridge has recently declared war on creepers, in revolt against the tendency of time "to make old bareness picturesque" by clothing it in leaves. The charms of the "ivy-mantled tower" are now discredited, and the present taste prefers the tower in its own unaided beauty. "During the last few years," writes the Cambridge correspondent of the "Times," "several colleges have cleared their courts of creepers, and in many cases this clearance has revealed unexpected pieces of architecture of great interest. The Old Court at Corpus is a striking example of the success of this treatment. The western wall of the Pepys Court at Magdalene is now shorn of its ivy, and shows a red-brick wall with a hitherto-unsuspected

window opening into the hall. The Ivy Court at Pembroke has been bereft this Long Vacation of its ivy, and the result is as interesting as that shown at Corpus." During restorations at the last-named college, an old sundial was discovered hidden under plaster, but it was too much defaced for repair, and a new one was substituted (as shown above) which indicates both summer and winter time. The motto is: "Mundus transit et concupiscentia ejus." Some fine new college buildings are rising in Cambridge, notably at Clare, and at Sidney Sussex, where the Archbishop of York arranged to dedicate the College war memorial on Sunday, October 21. A new Wesleyan college is also being built.

"THE FIRST OF ALL DRAMATIC JOAN OF ARCS": VESTRIS AND THE STAGE.

"MADAME VESTRIS AND HER TIMES." By CHARLES E. PEARCE.*

LUCIA ELIZABETTA BARTOLOZZI, destined to become noted and "notorious" as Madame Vestris, was born in 1797, when the stars danced, daughter of Gaetano Bartolozzi, and grandchild of that "tolerably gay" artist, Francisco Bartolozzi, who was appointed "Engraver to His Majesty" as a reward for having saved King George III. from burdening the royal collection with a "Paul Veronese" which was "an infamous copy." At fifteen, "precociously personified," she had the misfortune to meet Armand Vestris, grandson of that Vestris whom the Parisians had dubbed "Le Dieu de la Danse," and, on Jan. 28, 1813, she married him. That was the first of the troubles that were to embitter the sweets of her triumphs.

The wedding was responsible, however, for one good thing—Armand Vestris was the Ballet Master at the King's Theatre, and his Benefit, on July 20, 1815, served to introduce to the "Nobility, Subscribers to the Opera, and the Public" she who was to be the *Toast of the Town* and *Queen of the Green-Room*; the first woman actor-manager, and a pioneer in many matters theatrical; a confident, tempestuous, kindly, unmoral, extravagant beauty; a butt for scandal-mongers and the scurrilous scribblers of the "Eatswill Gazettes" of London; an actress whose "ballad-singer" voice "approached a contr'alto"; a comédienne who was both pert and pretty, and of so comely a figure that "a modeller made a capital speculation by selling plaster casts of what he asserted was *la jambe de Vestris*!"

The "first appearance on any stage"—as Proserpina, in Winter's "Il Ratto di Proserpina"—was an emphatic success; but it was not until some six years later that the new-comer made her enduring "hits," as Captain Macheath in Mr. Gay's "Beggar's Opera," and as the rakish Don in the burlesque "Giovanni in London," a work whose sole fascination was declared to be Vestris in a "breeches" part.

To follow were applause and hissings, jealousies and intrigues; whirls of gaiety and whorls of despair; money-makings and bankruptcies; "protections" and persecution; widowhood, and marriage to Charles James Mathews—and a new stage. For, above all, Vestris had will and ideas.

At root, of course, the drama and its patrons were much as they are now—and have been ever since there were "rogues and vagabonds" to be obedient, humble servants of rank and rabble—yet they differed widely and subtly from their present representatives. Both were rude. The one the actress could patch, if she could not mend; the other had to change manners with the times.

As to the drama, it waxed and waned in travail, especially in those theatres which did not hold "Patents," and, so, were confined to the elastically defined "burlettas."

The "front of the house" had peculiarities now unknown. At the King's, there were tiers of boxes rising to the gallery and overlooking the pit. The dress-circle did not exist, and stalls were not introduced until 1829. Sixty-eight of the boxes were the private property of holders who were the "syndicates" of those days. "The pit, sometimes called the 'general boxes,' was patronised by the middle classes; the gallery—known, oddly enough, as the 'pit'—was chiefly occupied by the servants of the occupants of the boxes."

The boxes at the back of the pit and on a level with it were at first called "resurrection" boxes—why, it is impossible to hazard wisely. "A permanent distinction was the 'omnibus' box, a compartment of ample accommodation at each end of the stage and below its level. The renters of the 'omnibus' box

were permitted to go behind the scenes, where they flirted and philandered with the stars of the opera and ballet without let or hindrance."

An extraordinary feature was "'Fops' Alley," the favourite lounge of the dandies. . . . Lumley, in his *Reminiscences of the Opera*, thus describes it:

'From an entrance occupying the centre of the lowest tier of boxes a few steps descended to the back of the pit down the centre of which a broad space was left unencumbered to within a few feet of the orchestra.'

There were footlights of a kind, and the main lighting was by candles and lamps. Gas had been tested at the Lyceum in 1803, but twelve years later it flared feebly only in a few of the public streets. So unsatisfactory was it in the theatres that, in 1839, Vestris "featured" Covent Garden by announcing, "The gas has been entirely removed and replaced by wax candles."

Behind the scenes many revolutions happened in the course of years. Vestris—"A warrior woman, that in strife embarks, The first of all dramatic Joan of Arcs"—pioneered at the Olympic by seeing to it that scenery fitted play, and play scenery; and that costumes and accessories were in keeping with both and with the period portrayed. "Drawing-rooms were fitted up like drawing-rooms, and furnished with care and taste. Two chairs no longer indicated that two persons were to be seated, the two chairs being removed indicating that the two persons were not to be seated. A claret-coloured coat, salmon-coloured trousers with a broad black stripe, a sky-blue neck-cloth with large paste brooch, and a cut-

steel eye-glass with a pink ribbon no longer marked the 'light comedy gentleman.'" By her accuracy, in fact, Vestris paved the way for Charles Kean, for Irving, and for Tree; and, incidentally, she it was who first dressed "The Beggar's Opera" (at one of her revivals) in the garb of the days in which it was written.

Other conventions were smothered with less ease; but smothered they were, at least, for the actress herself. She had her own methods: "The traditions attending the privileges of operatic stars in respect to their dressing-rooms were strictly adhered to in

Ebers's time. The prima-donna was entitled to a separate room with a sofa and six wax candles. The secunda had to put up with a room without a sofa, and had to be satisfied (or more likely dissatisfied) with two candles only. It goes without saying that no self-respecting *cantatrice* could possibly dress herself properly with so miserable a glimmer. At all events, Madame Vestris could not, and as the management dared not break the rules which from time immemorial had governed this important matter, she went her own way and provided herself with two additional candles at her own expense." That was when the soprano was first, and the rest were nowhere!

As to the cash carried by the ghost that walks in the realms of Thalia, the stars scored, but even they would have been amazed at the figures that appear on contracts of to-day. Quite justly, Vestris thought herself passing rich with £700 for a short season at



AFTER HER MARRIAGE TO CHARLES JAMES MATHEWS: MME. VESTRIS.

(Illustrations Reproduced from "Madame Vestris and her Times," by Courtesy of the Author and of the Publishers, Messrs. Stanley Paul and Co.)



AS THE "BUY-A-BROOM" GIRL: MME. VESTRIS.



NOT THE FIRST FEMALE "CAPTAIN MACHEATH," BUT THE FIRST TO DRESS "THE BEGGAR'S OPERA" IN THE COSTUMES OF ITS PERIOD: MME. VESTRIS AS MACHEATH IN ONE OF HER EARLIER REVIVALS.

Anne Catley played Macheath in 1764, at the Smock Alley Theatre, Dublin. Some thirteen years later Mrs. Kennedy made a "hit" in the part, at Covent Garden. Vestris first appeared as the Captain in 1820.

(From the Collection of the late A. M. Broadley.)

the King's, thirty guineas a week at the Haymarket, and twenty guineas a week at Covent Garden—in the latter case, with an "understanding" represented by certain emoluments by Benefit or kindred source calculated to "increase the real amount of her salary." The chorus were less fortunate. During the first part of a season at the King's in 1825, "the lady choristers had been paid . . . at 5s. 9d. per night or 11s. 7d. per week (there were but two performances in the week), out of which they had to buy shoes, gloves, and flowers adapted to the costume of the various characters. They had for some months to attend the rehearsals every day from half-past nine to five. . . . In the course of the season Signor Velluti interceded for the gentlemen and obtained an advance in their salary to 15s. per night. The ladies struck—Madame Pasta pleaded in their behalf—and obtained the enormous advance of 1s. 2d., making altogether 7s. per night."

And stars and chorus had to please audiences that were anything but complacent; playgoers who were of an unvirtuous age but strongly moral in the theatre; veritable ogres who could "eat" actors without so much as a fee-fo-fum warning, and, in readily aroused wrath, would bombard with apples and oranges and pence, pull up seats, tear down chandeliers, hurl gallery benches into pit, and throw lime. Yet even their paid friends failed them on occasion: "It is interesting to find that the *claque* was actually employed at the King's Theatre—that is to say, when it did not go to sleep. Apparently it had a way of doing this, and then suddenly waking up and applauding in the wrong place. This fault induced one critic ironically to suggest that 'to avoid accidents of this kind, which may sometimes prove extremely ridiculous, it would be well to require clappers to attend rehearsals, when they may practise applauding in the right, or to speak it more properly in the desired place.'"

With such intriguingly interesting material, and very much that deals with the romantic, passionate, personality of Vestris—her career, her whims, her lovers, her good times and her bad—Mr. Pearce has made a book that is most welcome and of wide appeal.

E. H. G.

WHEN SNAKE MEETS SNAKE: SWALLOWING A FOE BIGGER THAN ITSELF.

DRAWN BY BRYAN DE GRINEAU.



A REPTILE "FRIEND OF MAN" THAT DESTROYS ITS POISONOUS RELATIVES: THE MUSSURANA—STAGES OF A DUEL TO THE DEATH WITH A JARARACA IN THE SNAKE-BITE SERUM LABORATORY AT BUTANTAN.

In our last issue we gave a double-page drawing, by Mr. Bryan de Grineau, of a snake-park at the Instituto Serum Therapico at Butantan, near Sao Paulo, Brazil, where the venom of poisonous snakes is extracted and analysed and curative serum prepared. The same artist here illustrates a thrilling encounter, staged in the laboratory for his especial benefit, between—a black snake—the Mussurana (*Oxyrhopus Cloelia*)—which is the ally of man, as a deadly enemy of all poisonous species, and a Jararaca (*Lachesis atrox*). The Mussurana will devour a bigger snake

than itself. "The Mussurana," writes Mr. de Grineau, "seized the Jararaca just behind the head, and by degrees worked his jaws over it. Having gained a frontal position—mouth within mouth—he gradually swallowed his victim alive." The numbered stages of the fight are thus described:—(1) The Mussurana sees his foe; (2) The attack—the Mussurana fastens on the neck; (3) Within the coils; (4) Working up the head; (5) The frontal position; (6) The victim well inside the Mussurana; (7) Nearing the end; (8) Finis.—[Copyrighted in U.S. and Canada.—C.R.]

FIGHTING FOREST FIRES IN BRITISH COLUMBIA: A NEW USE

PHOTOGRAPHS NOS. 1 TO 4 SUPPLIED BY TOPICAL:

FOR AEROPLANES—TO REPORT AND CHECK OUTBREAKS.

NOS. 5 AND 6 BY MAJOR LUKIN JOHNSTON.



1. CONTAINING AXES, SPADES, OVERALLS, AND SMALL MOTOR-ENGINES: A FIRE EQUIPMENT HOUSE IN A FOREST TOWNSHIP OF BRITISH COLUMBIA.



2. THE RELAY METHOD OF PUMPING WATER UP THE HILLS: A PACK-HORSE LANDED WITH A MOTOR-ENGINE AND A CASE CONTAINING TINS OF PETROL.



4. SUPPLIED WITH SPADES AND AXES FROM A FIRE EQUIPMENT DEPOT: HELPERS AT WORK COMBATING A CANADIAN FOREST FIRE.

and also to refrain from throwing down lighted cigarette and cigar ends. The Governments of the two countries are using various methods and holding conferences together for combating the terrible ravages caused by the fires. Our photographs illustrate the most up-to-date method. Aeroplanes are used to fly over the areas and discern the exact spot where the woodsmen and the various game and fire wardens, who will be helpers. Buildings are erected in various parts of the forest containing fire equipment, overalls, axes, spades, and so on. Small petrol motors of 5-h.p. are also kept in stock, and these are put on pack horses and rushed to the spot. The horses are used for driving water 2000 feet and raising it 2000 feet. When a fire is up in the hills, water is pumped to the spot in relays, canvas reservoirs being constructed at every 200 feet of altitude, and the water being pumped by means of the motor from one reservoir to another until the stricken area is reached. The system is shown at work in one of the above illustrations. (Continued below.)

Continued.
Major Lukin Johnston, of Vancouver, who supplied Photographs Nos. 5 and 6, says: "Aeroplanes are being used more extensively each year in Canada for fighting forest fires, which, every year, do immense damage. In British Columbia, the existence of huge areas of timber, untraversed by railways or even trails, makes adequate supervision a matter of great difficulty. In 1922, in British Columbia alone, the cost of the forest-fighting service was more than 250,000 dollars. Two years ago the system of using aeroplanes for patrolling large, uninhabited areas of forest was initiated in British Columbia by the Government and has proved of great service. They have been particularly useful in reporting and checking incipient fires in far-off districts which, by ordinary means of transportation, could not be reached for days. A striking instance of the value of aeroplanes in this work occurred last summer on Vancouver Island. A fire was reported menacing

THE subject of forest fires recently became one of topical interest both in Europe and America. Not many years ago a great conflagration occurred in the forest districts of the Riviera, destroying large tracts of woodland in the Estrel and Maures districts, causing damage estimated at millions of francs. Illustrations of Riviera forest fires appeared in our issues of August 25 and September 8. More recently a similar calamity took place in California. On September 17 the city of Berkeley, the seat of the State University, was swept by a forest fire which destroyed 600 houses in the thickly wooded residential district. The loss amounted to £2,200,000. In a note on Photographs Nos. 1 to 4 above, our correspondent writes: "The greatest enemy to the forests of Canada and the United States is the lightning. Not a year passes but what millions of dollars' worth of valuable timber is destroyed. Many fires are caused by lightning, but the greater number through the carelessness of people who go through the forests. Signs are erected in numerous places begging people to exercise every care in putting out their camp fires" (Continued on Back 2).



5. A FOREST FIRE IN FULL BLAST IN THE THUNDER BAY DISTRICT OF BRITISH COLUMBIA: A REMARKABLY VIVID PHOTOGRAPH WHICH WAS TAKEN FROM AN AEROPLANE FLYING AT A HEIGHT OF 500 FEET.



valuable green timber near Buttle Lake in the centre of the island. On the evening the report was received, an aeroplane left the Dominion Air Board station at Vancouver for Campbell River, on Vancouver Island, to pick up men and equipment. A crew of seven fire-fighters with a portable gas pump, 2000 feet of hose, picks, shovels, axes, and saws, were landed at the scene of the fire late the next afternoon. Three days only elapsed from the time the fire was reported to the time it was extinguished. Without the assistance of the aeroplane, the journey alone would have occupied three days, and it would have been impossible to have taken the gas pump, weighing 125 lb., without making a trail fourteen miles long through the forest." Photograph No. 6 shows a typical forest fire in British Columbia at a point when logging operations were in progress.

"LIKE THE SUN GOD AT HIS RISING": AN ANCIENT EGYPTIAN KING AS SPORTSMAN—A TUTANKHAMEN POLYCHROME.

THE "TIMES" WORLD COPYRIGHT. PHOTOGRAPH BY MR. HARRY BURTON.



TUTANKHAMEN'S MIXED BAG OF OSTRICH, WILD ASS, HARTEBEESTE, GAZELLE, AND STRIPED HYENA: THE KING SHOOTING FROM HIS CHARIOT, WITH THREE HOUNDS, AND FOLLOWED BY NEGRO FAN-BEARERS, COURTIERS, AND SOLDIERS—A SCENE FROM A PAINTED CASKET IN THE TOMB.

This remarkable example of ancient Egyptian polychromatic art forms part of a painted casket from Tutankhamen's tomb. The companion picture at the top of the photograph (which must be inverted to show the subject) represents the King hunting lions. It was illustrated in our issue of September 22, along with a battle scene from the same casket. The following description of the one given above has been supplied for us by Professor P. E. Newberry, the well-known Egyptologist:—"Tutankhamen in his chariot hunts wild asses, hartebeests, ostriches, and other wild animals in a desert wady. He is accompanied by some of his nobles, soldiers, negro fan-bearers, and three hounds. The inscription above the horses says that the King 'appeared upon the horses (i.e., in his chariot) like the Sun god at his rising,' and that he found numerous antelopes, which he killed. It is interesting to note that wild asses and ostriches frequented the desert east of Thebes as late as last century. The striped hyena which is figured below the wild asses is still found occasionally near Luxor. Among the plants growing in the desert note the flowering thistles." Professor Newberry, we may recall, presided over the Anthropology Section of the recent British Association meeting at Liverpool, and in his presidential address on "Egypt as a Field for Archaeological Research," he said: "Much is known about the ancient fauna of the desert wadies from the paintings and sculptured scenes in the tombs of the Old and Middle Kingdoms and of the Empire. On the walls of many of these tombs are depicted hunting scenes, and among the wild animals figured in them are the lion, leopard, Barbary sheep, wild ass, wild ox, hartebeests, oryx, ibex, addax, dorcas gazelle, fallow deer, giraffe, and ostrich. As several of these animals are not now known in Egypt it has been argued

[**N.B.**—We take this opportunity of impressing on our readers the fact that "The Illustrated London News"—by arrangement with Mr. Howard Carter, co-discoverer, with the late Lord Carnarvon, of Tutankhamen's burial-place—has acquired THE SOLE COLOUR RIGHTS of everything connected with that epoch-making archaeological event. The wonderful black-and-white photographs of the objects found in the sepulchre are, of course, familiar to everyone, but in the nature of things they reveal only half the beauty and richness that make those objects so fascinating. It is, after all, the colour that matters, and it is reserved to "The Illustrated London News" alone to publish the Natural-Colour Photographs of these examples of ancient Egyptian art at its zenith. We have Mr. Howard Carter's

that the scenes do not faithfully represent the ancient fauna of the country. But I can see no reason to doubt that the scenes depict actual hunts that took place in the Arabian and Libyan Deserts. . . . There is some corroborative evidence in ancient literature. Thutmose IV., for example, hunted the lion and ibex in the desert plateau near Memphis; Amenhotep III. killed 102 fierce lions during the first ten years of his reign, and in his second regnal year he hunted wild cattle in the desert near Kenesh; he saw there a herd of 170, and of these he and his huntsmen captured 96. The desert to the east of Kift was a famous hunting-ground at the time of the Eighteenth Dynasty. At the present day all but one of the animals represented in these ancient hunting scenes are found in the Nubian Deserts to the south of Egypt. . . . Although most of the animals that were hunted by the dynastic Egyptians have now disappeared from their northern home, many have been recorded in recent years as occurring in the Arabian and Libyan Deserts. We can, in fact, follow them gradually receding southwards. . . . The disappearance of the dynastic fauna is not entirely due to the change in climatic conditions. The Arabs have a saying that it was the camel that drove the lion out of Egypt, and this is doubtless true. The lion depends mainly on the antelope tribe for its food supply. The antelopes, on the other hand, depend for their sustenance on herbage and grass, and this has been consumed to a great extent by the camels, which, since Arab times, have been bred in great numbers in the Arabian and Nubian Deserts. It is certain that the advent of the camel was a factor in driving southwards many of the wild animals that were at one time so common in Egypt, but are now characteristic of the Ethiopian region." Authority for saying that never before, in the long history of Egyptian excavation, has anything been found to equal, either in colour or design, the articles found in Tutankhamen's tomb. The ancient Egyptians were masters of polychromatic ornament, and, without seeing either the objects themselves or colour reproductions, it is impossible to realize the exquisite colouring of the throne, chariots, coffers, jewels, and other royal possessions deposited in the tomb over three thousand years ago. Our readers will now be enabled to appreciate the full glory of the Tutankhamen treasures in the reproductions that we shall publish from time to time, showing these perfect examples of Egyptian art IN THEIR NATURAL COLOURS, by means of Autochrome photographs taken direct from the originals.]

FUR-BREEDING AS A HOME INDUSTRY: A SILVER FOX

PHOTOGRAPHS SUPPLIED



AT THE SILVER FOX RANCH AT STITTENHAM, ROSS-SHIRE: A FINE LITTER OF RACCOON CUBS IN THEIR PEN.



SHADED BY YOUNG SCOTS PINE AND LARCH: THE "FISHER" PEN, IN A BEAUTIFUL WOODLAND SETTING, AT THE STITTENHAM RANCH.

FUR-BREEDING as a home industry, exemplified by the Silver Fox Ranch at Stittenham, in Ross-shire, is described as follows by the Hon. I. M. Campbell, of Trinity Hall, Cambridge, Managing Director of Snow Belt Farms, Ltd. "The silver-black fox, whose fur has long been so popular, was in the first instance but a 'freak' red fox. Trappers in North America had for many years caught them in comparatively small numbers, and the price of a good pelt was always high. Some forty or fifty years ago attempts were made in Canada to breed them in captivity; but it was not until the early nineties of the last century that success crowned the efforts of the pioneers. By 1910 or so, the type and colour had been fixed, by careful and selective breeding. From 1910 to 1914 there was a boom, huge prices



THE "NURSERY" AT STITTENHAM: SOME OF THIS SEASON'S SILVER FOX CUBS SUNNING THEMSELVES ON TOP OF THEIR HUTS IN THE PUPPY SECTION.



A GLORIOUS SITUATION FOR AN OPEN-AIR INDUSTRY: A PANORAMA OF THE PENS—SHOWING THE ROSS-SHIRE HILLS IN THE DISTANCE.



WITH TWO LITTLE TREES INSIDE HIS PEN: A YOUNG SILVER FOX CUB OUTSIDE HIS HUT AT THE STITTENHAM RANCH.

RANCH IN SCOTLAND—THE FIRST IN THE BRITISH ISLES.

BY SPOTT AND GENERAL.



SHOWING THE WHITE-TIPPED BRUSH: A PAIR OF PROVEN BREEDERS—SILVER FOXES BRED IN SCOTLAND, IN THEIR SPACIOUS PEN AT STITTENHAM.



STITTENHAM FOX RANCH (THE SQUARE ENCLOSURE, WITH ITS BUILDINGS AND BEN WYVIS, THE HIGHEST POINT OF THE RANGE).



BORN FROM "SCRATCH" PARENTS AT THE STITTENHAM RANCH: A FINE SPECIMEN OF A LIGHT SILVER FOX STANDING ON TOP OF HIS HUT.



NURSING "TAFFY," A VERY TAME LIGHT SILVER FOX: MR. BALLINGER, MANAGER OF THE RANCH.



DISPLAYING THE MAGNIFICENT BRUSH: MR. BALLINGER, THE MANAGER, HOLDING UP A VERY FINE SILVER FOX CUB BORN THIS YEAR.

Continued. were paid for breeding stock, and the average price paid for "ranch-bred" pelts exceeded that given for trapped pelts. With the war came inevitable recession; but the price of pelts soon recovered. Many new ranches were started in Canada and the United States. Prices are now not quite so high, but the industry is going steadily ahead. In December 1920, what are believed to have been the first silver-black foxes imported for commercial purposes reached Scotland. The above pictures were obtained on the first fox ranch in the British Islands. There are now some 80 foxes on the ranch, and, in the face of the croakings of a few pessimists, it has been proved that it is possible to breed and rear animals of good size and constitution with high-class pelts. The ranch lies on high ground in the North of

Continued.

Scotland, and the situation is well-nigh ideal, as the soil is light and shade is supplied by young Scots pine and larch. The whole area is surrounded by an unobtrusive fence, and inside are all the necessary buildings for the accommodation of the staff and animals. Quiet is essential, as the foxes are nervous and easily disturbed, especially during the breeding season. Each pair is accommodated in a separate enclosure, and is supplied with a kennel. There are also pens for the pups when weaned, a hospital section, and buildings for the preparation of food. Cleanliness and careful feeding are important points, as with all livestock. Many of the foxes are very tame, and during the winter months, when the pelts are at their best, there are few prettier sights than a well-marked silver fox, the dark black of the under pelt contrasting with the silvery whiteness of the guard hairs and the white tip to the brush. To anyone who is fond of animals, and ready to give close personal attention to them, the breeding of fur-bearing animals will prove both interesting and remunerative, for the great

fur-producing countries are becoming settled, and settlement means fewer wild animals. The demand for furs, however, continues, and, though prices are no longer as high as they once were, the demand is still greater than the supply. Skunk, fisher, mink, raccoon, and musk rat, may all be bred in captivity, but some of these are cheap, some are hard to breed, and fox is at present the one that appears to pay best. A similar fox-farm, it may be recalled, exists in England. A few weeks ago, two live silver foxes (valued at £270) sent from Canada in the "Olympic," and consigned to Mr. Millington, of Dudley, Worcestershire, for stud purposes, were refused admission at Southampton by the Ministry of Agriculture, owing to a license not having been obtained in time. They were returned to Canada in the "Olympic," and later recrossed the Atlantic in the "Majestic," reaching Dudley at last. They were reported to be the first of their kind to enter England.

BAPTIZED IN WATER FROM NATIONAL RIVERS: YUGO-SLAVIA'S PRINCE.

PHOTOGRAPHS BY C.N.



THE INFANT CROWN PRINCE OF YUGO-SLAVIA, NAMED STEPHEN AT BIRTH AND AFTERWARDS CHRISTENED PETER IN THE PRESENCE OF THE DUKE AND DUCHESS OF YORK AS HIS "KOOM" AND "KOMITSA," OR SPONSORS: THE BABY WITH HIS MOTHER, QUEEN ELIZABETH.



THE NEW CROWN PRINCE ON HIS FATHER'S KNEE: KING ALEXANDER AND QUEEN ELIZABETH OF YUGO-SLAVIA, WITH THEIR FIRST-BORN CHILD.

THE LITTLE PRINCE WITH HIS MATERNAL GRANDMOTHER: QUEEN MARIE OF ROUMANIA NURSING THE BABY.

The christening of the infant son of King Alexander and Queen Elizabeth of Yugoslavia took place in the Royal Chapel at Belgrade on Sunday, October 21. The Duke and Duchess of York stood sponsors (Koom and Koomitsa) to the baby, whom the Duke carried during part of the ceremony. It may be recalled that he also acted as best man or sponsor (likewise called Koom) to King Alexander at his wedding in June of last year. Queen Elizabeth is a daughter of the King and Queen of Roumania. Her baby received at birth the name of Stephen, in accordance with the old Serbian

custom that a child must not be allowed to exist, even for the shortest time, without a Christian name. At the font, however, this temporary name was discarded, and the new Crown Prince was baptized by the name of Peter, after his grandfather, the first King of the united Serbs, Croatians, and Slovenes. King Peter died in June 1922. Water for the baptism was brought from the great rivers of the kingdom, to symbolise the permanent union of Yugo-Slavia, and was supplied by regiments bearing the names of the rivers.

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The World of the Theatre.

By J. T. GREIN.

BEHIND THE SCENES AT THE COLISEUM.—A HAPPY THOUGHT.

I HAVE had a wonderful experience—the experience of the babe in the wood; and it taught me how true is the old saying that one half the world



THE TREACHEROUS VALET'S DOOM IN "THE GREEN GODDESS": WATKINS (MR. ARTHUR HATHERTON) ABUT TO BE THROWN OUT OF WINDOW.

Major Crespin (left) and Dr. Traherne, finding that Watkins, the Rajah's valet, whom they had bribed to wireless for help, was betraying them by a sham message, gag him and throw him out of window on to rocks 100 ft. below.

does not know how the other half lives. One day, enjoying an afternoon performance at the Coliseum and beholding the changes of scenery on the revolving stage which are made in view of the audience, I thought I would like to see how it is done—what is happening on that vast stage; and promptly I hinted to the management that I was curious to have a peep behind the World of the Theatre. And equally promptly came the reply, "By all means. Come next Tuesday at 11.45. Mr. Harry Crocker, the stage manager, will be there, and Mr. Smith, the chief electrician, and they will reveal to you all the secrets of the chancery house. Then in the afternoon we will put you in a little seat on the O.P. side, where the curtain is handled, and you will see the stage apparatus in gala and in function."

I came full of expectations, and when, after an hour and a half's toil full of interest, I left (in the temperature of a Turkish bath and with a head reeling with impressions), I had to admit that, familiar with many stages of Europe as I am, I had never seen such perfection of equipment, such foresight in case of unexpected derangements, such apple-pie order and—so few men accomplishing with the aid of natural power such a great variety of technical work. For at the Coliseum twenty-one people all told, under the master hand of the great little Crocker—the man who lives in and for his theatre—manipulate all the levers, the pulls, and the handles; the rest is—electricity!

Electricity revolves the three stages—three immense platforms that can be interlocked and detached as the occasion demands—and it can gyrate them at the rate of twenty miles an hour. When you career on them on the stage, then you feel as on a merry-go-round at a fair; when you descend below that level—and all turns above and underneath it—it is as if you were on a bit of flotsam in a maelstrom, an uncanny feeling with a Dantesque sensation of inferno but for the watchful presence of the man at the helm, whose brake never fails, or, if it did, who has a second agent ready to stem the current.

Electricity produces and regulates all the lights. In a little cabin not unlike a railwayman's signal-box, there are boards covered with countless switches to flood the stages with atmospheres. But these are now but makeshifts: an ingenious discovery has concentrated all the effects on a little clavier of five

electric bell-pushes. This quintette governs all the lights in the house, on the stage, and in the basement. They are marked "amber," "red," "blue," "white," "house," and but one touch of human nature is needed to make the light and shade that is required. The magic wand of a conjurer is child's play in comparison. The same electrician controls the dial of the revolving stage. It is like the speed-indicator of a steamer—he has but to turn the hand to "speed," "slow," "stop," and the three platforms obey like the proverbial lamb.

And yet the electrician has other functions. In old times there was a call-boy to tell the artists, "Quarter of an hour, please" (before appearance), but, as the call-boy became a little swollen-headed—spoilt by the artists, no doubt—the manager thought he would replace unreliable humanity by clockwork machinery, and he installed the dictograph—a multitude of telephones gathered on one board and reproducing the voice in such a way that there is no need for a receiver. Every button that is pressed sends forth a message to a particular part of the house—to the porter, the flies, the front of the house, the artists' dressing-rooms; to the manager, Mr. Crocker, who thus from his office can at any time ascertain what is what everywhere in his domain. Should the apparatus fail, never mind; everything is run in double harness at the Coliseum, even the puissant light-cables in the maze of the basement. In the Coliseum there is no chance for the sun to set. The whole system is worked on the principle that to safeguard against emergency is the mainspring of efficiency.

And so, on a little spiral staircase of more than a hundred steps, aloft to the flies, where endless canvases, backcloths, flats, wings are spanned on ropes, and powerful winches relegate the unwanted material to

O.P. side next to the wielder of the curtain. The musical director, Mr. Alfred Dove, looked in. We had a little chat on his thousandfold occupations in his strenuous efforts to attune his orchestra to the bent of the artists, to the strange transitions from acrobats to drawing-room singers; and he grew enthusiastic over his definite policy to fill overtures and pauses with works of great masters. Then a little bell tinkled, and off went the *maestro* to the front of his army of some fifty musicians.

Meanwhile I watched the curtain, and—gruesome thought—when I saw how with one pull of a lever the mighty drapery swiftly receded, I remembered a visit to the condemned cell in one of our prisons. It was the selfsame function as the hangman's fatal switch of the death-trap. But soon the gruesome comparison vanished. In my little nook I saw the work of acrobats in wonderful precision. I watched the audience: I saw how their interest grew—how their faces glowed—how they smiled, laughed, babbled, wriggled in their seats—how, imperceptibly, hands began to move as if to be ready to applaud. And then, a tug at the lever, and with one fell swoop the curtain came down, and two boys rushed to each end to close the folds. One more tug, and space again; more applause, beaming artists scraping, bowing, bowing, scraping, bounding into the wings. And so it went on for three hours, and from my little seat I felt the pulse of the vast audience beating within me, and to a nicety I could have gauged the temperature from luke-warmth to the fever-heat of enthusiasm. Withal it was a strange and wondrous adventure, and as I came away I felt like John-o'-Dreams.

Sir Oswald Stoll has engaged Mr. Hector Abbas, the well-known Anglo-Dutch actor, to deliver a prologue when "The Wandering Jew" comes next week on the screen at the London Opera House. It will be remembered that Mr. Abbas stood out in the play during Mr. Matheson Lang's successful season at the New Theatre. He played then the part of the Jewish merchant arraigned before the Court of the Inquisition and threatened with torture and the stake. Mr. Abbas's acting was very moving, and it was what I would call "racial"—a Jew impersonated by a Jew who ere this, both in Holland and England, had made his mark in Jewish plays.

It occurred to Mr. Abbas to write a prologue to the film of "The Wandering Jew," and after a trial trip in the suburbs he brought it to Sir Oswald, who was struck by the aptness and the style, and particularly by the voice of the author-actor: for Mr. Abbas's fine bass has power, and in a great building-like the Opera House it will be heard to full advantage.



A FORCED LANDING IN THE HIMALAYAS: MRS. CRESPIN (MISS ISOBEL ELSOM), DR. TRAHERNE (MR. GEORGE RELPH), AND MAJOR CRESPIN (MR. OWEN ROUGHWOOD) MEET THE RAJAH (MR. GEORGE ARLISS) AND HIS "TOY" ARMY, IN "THE GREEN GODDESS," AT THE ST. JAMES'S THEATRE.

In Mr. William Archer's thrilling play, "The Green Goddess," three English people flying among the Himalayas have to descend at a remote spot near the palace of the Rajah of Rukh, an urbane rascal with a Cambridge degree. He proposes to sacrifice them in revenge for the execution of his brothers in India for political murder, but offers to spare the lady if she will enter his harem.

Photographs by Stage Photo. Co.

the back. The sight of this upper region is inspiring: One thinks of the rigging of a fleet of sailing-ships. There are 110 sets of scenery suspended here, and every set has its own cables, and every cable is worked by two men—men who twice a day climb up a ship's ladder from the base of the stage. Their work is hard, but it has its compensations. When the programme is simple, merely rooms and parks, they have much leisure; but when there are ballets and other big productions requiring quick changes, they toil like Trojans, for all is regulated to the minute. Delay is a word unknown at the Coliseum. Everything is so well systemised that mistakes are almost impossible, in spite of this huge arsenal of scenery. Every back-cloth, every float, every wing has its number, and every item on the programme is marked on the time-sheet of the day. For my benefit scenes were set while the stages were revolving below, and all fitted like the proverbial glove.

By this time the luncheon hour had struck, and for a while the great house was all silence. But punctually at two-thirty I was in my little seat on the



"THE GREEN GODDESS," AT THE ST. JAMES'S: THE RAJAH AND MRS. CRESPIN, WHOSE LIFE HE WOULD SPARE—AT A PRICE—HEAR THE RESCUING AEROPLANES.

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THE WORLD OF WOMEN.



WHEN the King has been away for any length of time, he is always anxious to see something intimately of Queen Alexandra. This he was able to do at Sandringham. When he and his brother, the late Duke of Clarence, were middies and on leave,

and only sister was married, in 1919, to Mr. Gallwey-Robertson, of the Suffolk Regiment. Lord and Lady Carrick, her parents, took the popular side in the Irish troubles, and are doubtless pleased that it was successful. Lady Carrick belongs to the Lindsay family, of which the Earl of Crawford is head. Lady June Butler's eldest brother, Viscount Ikerrin, will come of age next May. The Prince of Wales bears the title of Earl of Carrick, one which, as it exists and is actually borne by the present and seventh holder, his Royal Highness would never use as he does that of Lord Renfrew.

Princess Alice Countess of Athlone has bravely taken up the good causes that were so ably championed by her mother, the late Duchess of Albany. One that is of some anxiety to her is the Ladies' Association of the Royal Waterloo Hospital for Children and Women. Her Royal Highness had a meeting at the Clock House, Kensington Palace, last week, in support of an Autumn Fair to add to the badly needed funds of this most useful hospital. It is to be held in the Persian Hall of Sir John and Lady Bland Sutton's house, 47, Brook Street, on October 31, from 12 noon until 8 p.m. Princess Alice will preside at a flower stall, and may be assisted by Lady May Cambridge, her pretty daughter. That, however, is surmise, for Princess Alice is not fond of publicity of any kind for her girl, who has not yet made an appearance at Court. The Earl of Athlone is greatly interested in the Fair, which will, it is hoped, realise a handsome sum. The Persian Court is a beautiful setting for an affair of the kind, and Lady Bland Sutton, who is lending it, has masses of friends.

The Queen made personal enquiries about Lady (George) Alexander's accident, and was glad to hear that she was progressing favourably. Her Majesty asked to be kept informed as to the patient's state. Nothing escapes her Majesty, least of all the real backbone which Lady Alexander puts into her work for good causes. She never spares herself, she is a clever and capable organiser, and she has probably raised as much money for many philanthropic objects as any single individual in London. The Princess Royal has for many years had a personal friendship for this active little lady, who, with her late husband, was often her Royal Highness's guest at Mar Lodge. Doubtless she hopes to be well enough to be at Princess Maud's wedding, and at the reception preceding it at St. James's Palace. Lady Alexander fractured a bone in her wrist earlier in this year. She tripped over her Peke dog's lead and fell. This second accident is more serious, as not only is a shoulder dislocated, but an arm is fractured. Lady Alexander is, however, a good patient, brave and cheery.

Japanes squirrel, an attractive brown fur with white markings, makes this distinctive coat, sponsored by the International Fur Store.

they used to try to out-maneuvre each other in order to sit near their mother, whom both worshipped. Later on, when the King was serving in the Navy, he used to visit an officer's wife in Bermuda, who had a charming voice and sang well, and always asked her to sing to him the songs "my mother is fond of and sends to me." He was always most grateful to her for giving him this pleasure. Happily, Queen Alexandra is very well just now, and looking forward to the wedding of her grand-daughter, and to the return of Prince and Princess Arthur of Connaught and her great-grandson, the manly little Earl of Macduff.

Prince Olaf of Norway is coming later to see her. Of him Queen Alexandra has always been specially proud. The young Prince, now twenty, is a fine, manly lad. His English grandmother gave him, when he was quite a wee laddie, a miniature motor-car, in which he could actually drive himself. It was a wonderful toy, and the affection existing between grandmother and grandson made it specially precious, so that Prince Olaf never parted with it and kept it in repair, for he is no mean mechanic and does many odd jobs. He is so popular in Norway that he is never allowed to be long away from his country, but, except in war time, he has always paid a yearly visit to Queen Alexandra. He may be here for his cousin Princess Maud's wedding.

Lady June Butler is to be married to Mr. Charlton on the 31st at the Brompton Oratory. Her elder

and many more, are lending their support to the Society of Women Engineers. It will be interesting to know if men engineers will go to dance with their women colleagues, and if they will talk about spans, parallelograms—what a word to spell!—lifting powers, drills, and other things very fearsome to those who know naught about them, but, one believes, intensely fascinating to those familiar with them.

"How many fashion parades have you been asked to?" said one well-turned-out woman to another. "I've been to one, and I've been asked to nineteen; if I go to more than one, it is like attending seven sermons on one text—it is confusing," was the answer. It actually is for the woman who wants to cull really useful and practical ideas as to the right lines to go on for her autumn and winter outfit. One set of fur coats is slim and plain almost to attenuation; it would be a sin to bulge them by so much as carrying a handkerchief in the highly ornate lining pocket. Another set of coats has full skirts and capes almost to the waist, as if fur were a mere cypher in expense, and the more one carried around the finer one would look. Where one cannot altogether agree with the answer above is that even at one fashion show there are many sharp contradictions as to style. The woman who can achieve smartness whatever she wears is quite safe to trust herself to ninety fashion parades, if so many would interest her.

The Hon. Mrs. Ronald Greville is a great friend of the King's sons. Prince George has recently been her guest at Pollesden Lacy, her lovely place high above Dorking on a Surrey hill. The Prince of Wales was her guest several times, for his favourite dine-and-dance parties. The Duke of York often met the Duchess there before and after their engagement. Prince Henry has not been so often Mrs. Greville's guest, but then he has not so much leisure as his brothers, being devoted to soldiering. Mrs. Ronald Greville—she is Dame Margaret, having a D.B.E., but prefers her older name—loves young people, and knows how to make them happy, be they King's sons or penniless younger sons or rich men's sons; and she gives daughters a good time too! A. E. L.



The new slanted effect has been introduced in the moleskin cloak on the left while the reversible coat on right is of sable squirrel. They are sojourning in the salons of the International Fur Store, 163, Regent Street, W.

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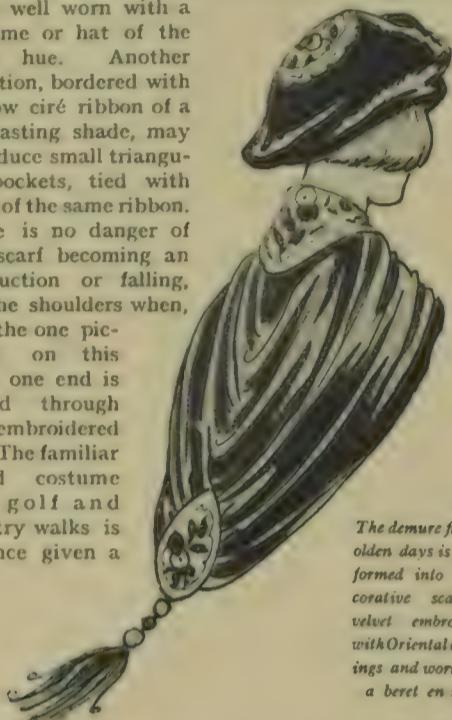
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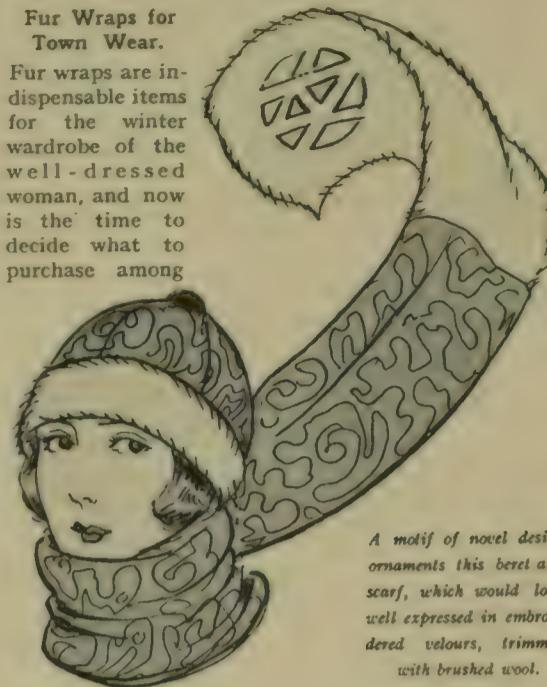
The demure fichu of olden days is transformed into a decorative scarf of velvet embroidered with Oriental colourings and worn with a beret en suite.

distinctive appearance by the addition of one of these decorative scarves, worn with a beret *en suite*. This is an alliance which the woman who is clever

with her needle can design and quickly carry out in many delightful and original forms.

Fur Wraps for Town Wear.

Fur wraps are indispensable items for the winter wardrobe of the well-dressed woman, and now is the time to decide what to purchase among



A motif of novel design ornaments this beret and scarf, which would look well expressed in embroidered velours, trimmed with brushed wool.

the numberless attractive varieties obtainable to-day. Sketched on page 762 are some of the latest fashions in furs reflected in the salons of the International Fur Store, 163, Regent Street, W. Japanese squirrel, a soft brown fur, introducing tiny white stripes, expresses the graceful coat pictured on the left, and sable squirrel the one on the right. The moleskin cape in the centre boasts the new fluted effect, and is lined throughout with crimson broché and velvet. The price is £85. Other attractive models in these salons include a long coat of Persian lamb (which is very much in vogue at the moment) finished with a large natural skunk collar, and obtainable for £85. Nutria is another becoming fur which never fails to attract. A fashionable three-quarter-length coat of this variety costs £68; and a natural black musquash model of the same length, finished with a long belt, changes ownership for the sum of £65. This fur, it will be remembered, has a rich, dark-brown tint. Beautifully marked coats of dyed marmot range from 59 guineas.

In short, every type of fur, both inexpensive and costly, is delightfully displayed in these salons, and no one should neglect to take an early opportunity of visiting them.

Novel Fashions in Pyjamas.

The latest pyjamas on which Dame Fashion has set the seal of her approval are fascinating affairs of multi-coloured silks in original designs and colourings. In one novel affair of black crêpe-de-Chine, the trousers are narrow below the knee, caught in by tiny tucks and frills, and finished with cording. The jumper top is sleeveless, with the becoming cross-over fastening. Another model boasts a jumper in white crêpon, embroidered all over with yellow silk, and lined with the same coloured satin, the latter material forming the trousers. The jumper fastens under the

arm, and is finished with crystal buttons and tassels. A wide choice of effective models is expressed in figured silk, bound with bands of plain crêpe-de-Chine; others depict the reverse effect, being expressed in plain satin, and finished with narrow bands of fancy designs. All these and many

The fiercest wind cannot disarrange this cosy scarf, whose tasselled end is brought through an embroidered slot and falls gracefully over one shoulder.

other irresistible garments are making their débüt in the salons of Robinson and Cleaver, 156, Regent Street, W., where they may be seen at any time.

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THE WORLD OF MUSIC.

A NEW PIANIST—WALTER GIESEKING.

TO those who had made themselves acquainted with the musical life of Central Europe since 1918, Walter Giesecking was a well-known figure. In England he was completely unknown. He was

which Germany had been at war. There was far less prejudice in Germany against "enemy" music than there was in England at that time. But although among the younger generation of musicians in Germany there was, as there still is, an intense curiosity to know what had been going on in music outside their own frontiers, there was, on the other hand, the everlasting prejudice of the older German critics against any music, German or non-German, that was new. German critics have a great respect for tradition. They have also an overwhelming sense of their own importance as the guardians of tradition. The lower ranks of the musical profession in England are sometimes foolish enough to be frightened of English musical critics; but those who can be said to have arrived, however annoyed they may sometimes be with what is said in print about them, never sink so far as to profess fear of the critics, much less respect; they are willing at most to express a condescending patronage of those who praise them.

In Germany, where newspapers are more numerous than in any other country in proportion to the population, and where the public which reads them regards it as the correct thing to be seriously interested in music, even if it

does not go to concerts, the critic appears to enjoy an extraordinary influence. The young composer and the young performer are entirely at his mercy—or so, at least, they believe. It may, perhaps, be quite a good thing in a country where composers are so thick on the ground, and music is so highly organised as a commercial industry, that criticism should be severe, and that only the fittest should survive. Mr. Giese-

king, at any rate, has survived, and he has probably done more than any performer in Germany for the sympathetic understanding of modern music, modern English music included. His German programmes, as I remember them three years ago, were not very terrifying to an Englishman. The composers whom he introduced were, almost all of them, quite familiar and, indeed, popular in English concert-rooms. But Mr. Giesecking had more than the mere novelty of his programmes to recommend him. Whatever he may choose to play, he is a pianist of very remarkable attainments.

He made his first appearance before an English public on October 15, playing Bach, Schumann, Debussy, Ravel and Scriabin. Although there can have been few people in the *Æolian Hall* who had ever heard him, perhaps even heard of him, before, his merits were at once recognised, and it soon became evident that he had completely won the hearts of his audience. He is something very different from the typical German pianist whom we knew, and



CZECHO-SLOVAKIA'S TRIBUTE TO THE FRENCH DEAD: PRESIDENT MASARYK OFFERING A PALM AT THE TOMB OF THE UNKNOWN SOLDIER AT THE ARC DE TRIOMPHE.

M. Masaryk, President of the Czechoslovakian Republic, arrived in Paris on October 16, and was welcomed at the "Gare des Rois" in the Bois de Boulogne by President Millerand, M. Poincaré, and other members of the French Government. The two Presidents rode in a State coach to the Quai d'Orsay, where M. Masaryk occupied a suite often used for royalty. The same day he visited the Arc de Triomphe, and offered a palm at the Tomb of the Unknown Soldier. He was received there by Marshal Foch and General Gouraud, Military Governor of Paris, who is seen on the extreme right in our photograph. President Masaryk reached London on Sunday, October 21.

Photographs by Rol, supplied by C.N.

not one of those players who had already become famous before the war. He is one of the young generation, and he made his reputation in Germany by devoting himself especially to modern music, and to modern music of all countries. During the years which immediately followed the war it required some courage for a young German pianist to travel about Germany playing Debussy, Ravel, Albeniz, Granados, and Stravinsky. Not that there was a strong feeling of hostility towards the music of countries with



THE PRESIDENT OF CZECHO-SLOVAKIA IN PARIS BEFORE HIS VISIT TO LONDON: M. MASARYK (LEFT) WITH M. MILLERAND, LEAVING THE BOIS DE BOULOGNE STATION ON HIS ARRIVAL.

often justly admired, in the old days. Like all good Germans, Mr. Giesecking knows and respects the classics, but he looks at them in a new way. He has none of that aggressively didactic style which

Continued overleaf.



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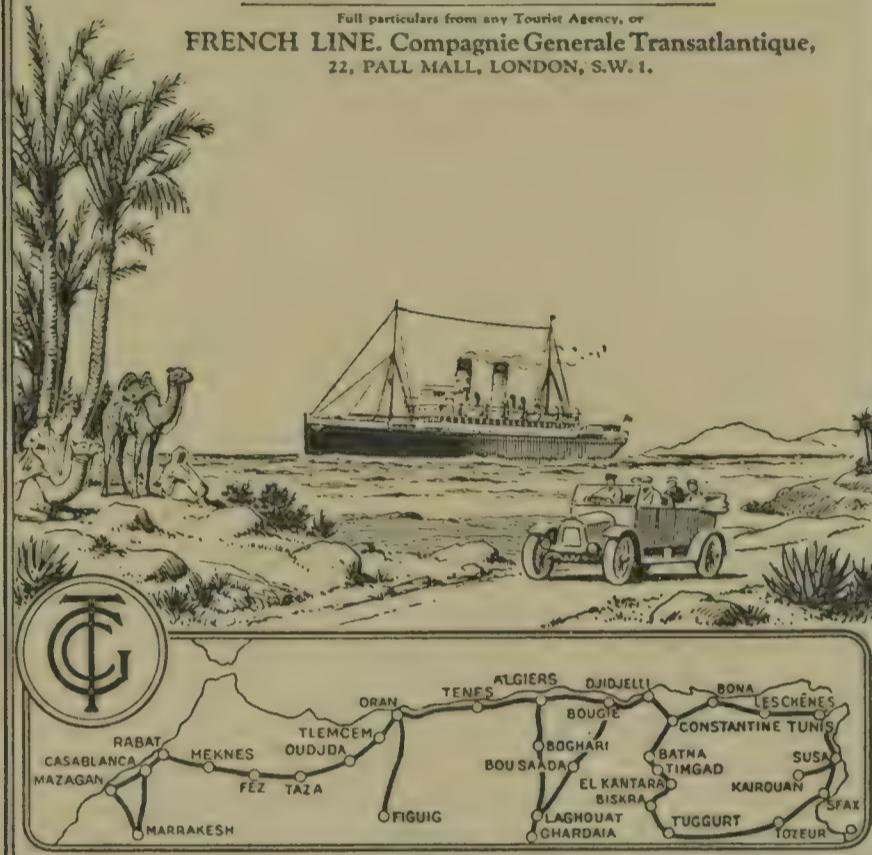
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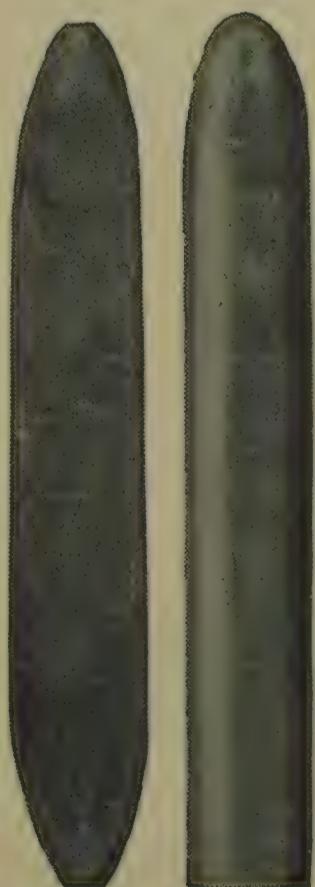
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[Continued.]

nowadays seems so pompous and ridiculous in some of the survivors of the older generation. The old-fashioned German pianist prided himself above all things on his interpretation of Beethoven. He was convinced, as we all were, that Beethoven was the greatest musician who had ever lived, and that he himself was the chosen high-priest of the Beethoven religion. Each new player tried to make his performances more monumental than those of his predecessors. There were occasional players of real genius who did achieve something that one could call sublime, but in most cases there was no more than the scaffolding of sublimity.

Mr. Giesecking plays with a most engaging air of modesty. He possesses a technical skill which is exceptional even in these days, and he can on

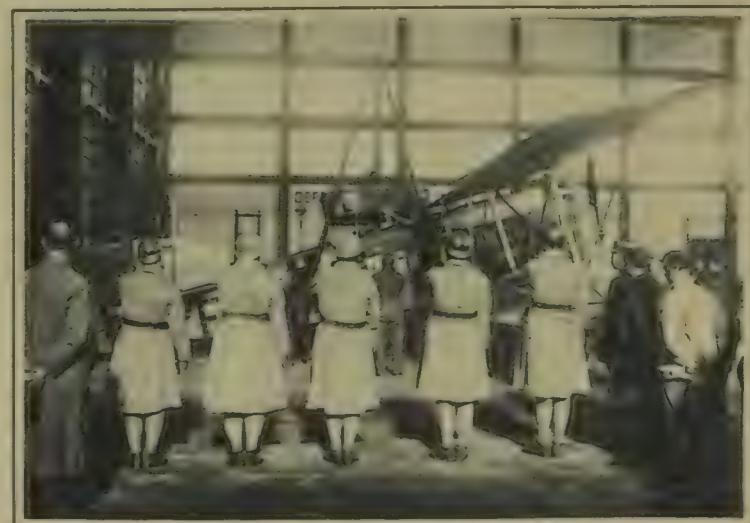
occasions rage and thunder as far as the pianoforte supplied for him will permit. Playing to an English audience, he very wisely held his thunders in reserve. He perhaps knew that what endears a player to an English audience is a sense of intimacy in performance. He chose a quiet suite of Bach, a quiet set of pieces by Schumann—not the all too familiar "Carneval," but the "Waldscenen," which are seldom if ever heard in the concert-room, even at the recitals of professed devotees of Schumann, because they are pieces which most amateurs can play quite nicely themselves. But though Mr. Giesecking's playing has always a certain characteristically German dreaminess about it, he is very much on his guard against sentimentality. His Schumann would, indeed, have borne a little more tenderness of handling; and though he never makes any display of virtuosity, he is sometimes inclined to let his quick movements run away with him. It was in Debussy and Ravel that he revealed his full personality. His interpretation of French music has not that pointed articulation which a French player gives it—it was interesting to compare his reading of Ravel's "Ondine" with that of M. Gil-Marchex the next day—but it is none the less perfectly clear, because he has so remarkable a grasp of a work as a whole. He commands a wonderful range of tone-colour, which in such music as Debussy's and Ravel's is of the utmost importance. To this he adds a most careful sense of proportion in the gradation of his tone, never allowing himself to be tempted into the exaggeration of an effect of sonority.

This power of seeing a piece of music as a whole was well illustrated by Liszt's "St. Francis of Paola Walking on the Waves," which he played as an encore at the end of his recital. It is a favourite



THE ARRIVAL OF A FRENCH AEROPLANE WITH THE BODY OF M. MANEYROL AT LE BOURGET AERODROME: LIFTING OUT THE COFFIN FOR TRANSFERENCE TO A MOTOR-HEARSE.

The body of the famous French aviator, M. Maneyrol, who was killed in the light aeroplane trials at Lymne, was taken by aeroplane to Le Bourget Aerodrome, near Paris, on October 17. A squad of French Air Service men presented arms as the coffin was lifted out. It was then carried by pilots and air mechanics to a motor-hearse for conveyance to M. Maneyrol's birthplace, Frossay, for burial there. Before the aeroplane left Lymne, a Roman Catholic service was held there, and the coffin, draped in the French flag, was borne by members of the aerodrome staff from the hospital to the machine. Among those present were M. Maneyrol's brother and the Duke of Sutherland, and the aeroplane carried wreaths from the Duke, the Royal Aero Club, and the Air Ministry. —[Photograph by the Continental "Daily Mail."]



THE FIRST AIR FUNERAL: THE BODY OF M. MANEYROL BROUGHT FROM LYMPNE TO LE BOURGET BY AEROPLANE FOR BURIAL IN FRANCE—MEN OF THE FRENCH AIR SERVICE PRESENTING ARMS.

Photograph by Rol, supplied by C.N.

virtuoso piece, full of spectacular effects. At the same time, mere technical ability will not suffice to carry it through; without temperament and emotional power it is hopelessly dull, for there is no denying that its musical material is decidedly thin. Mr. Giesecking has temperament in abundance—one is perpetually conscious of the emotional values in all that he plays; but it is admirably under control. The Scriabin Sonata would have made a more obvious emotional effect if he had not played it with so perfect a sense of proportion; he showed up its weaknesses, and if a really good player plays Scriabin he is bound to do so, for there is no hiding them except by a sacrifice of fine style. Liszt, however rhetorical, always calls for a sense of style, and St. Francis of Paola walked his waves on this occasion with more security and steadiness than I have known him do on most occasions. Mr. Giesecking is to give another recital in London on November 12.—EDWARD J. DENT.

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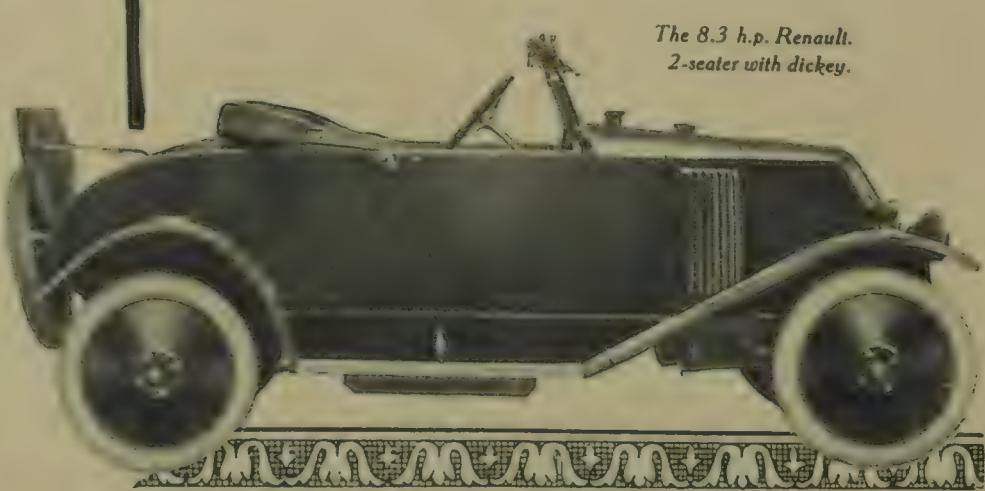
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THE BOOKSELLER'S WINDOW.

TOYS. By H.H. THE RANEE OF SARAWAK (SYLVIA BRETT). (Murray; 7s. 6d. net.)

This is a novel rather like those described by Mr. Chesterton in our issue of October 13 as likely to survive the denial by an English Buddhist that reincarnations form part of Buddhist doctrine. It concerns the "recurring soul" of a passionate Malay girl, working out its fate in successive lives, of which two are those of English girls. Their fates are tragic, and the view set forth of "God playing with his toys" is not very inspiring, but the writing is good, and the Ranee of Sarawak—who, by the way, is the only English Ranee—may be trusted to be correct in the local colour of the East.

KANGAROO. By D. H. LAWRENCE. (Martin Secker; 7s. 6d. net.)

Australia has been discovered by the novelists—or shall we say rediscovered, for were there not bushranger stories of old? "Kangaroo" is a mordant study of modern Australian life, as seen by an English author and his wife, who go there after the war, and finally leave it for America. "In Europe he had made up his mind that everything was done for, played out, finished, and he must go to a new country." It is a powerful book, with much bitter criticism of life in general, under war and post-war conditions.

AS THE WHIRLWIND PASSETH. By MARY GAUNT. (Murray; 7s. 6d. net.)

Mrs. Gaunt's new story takes us back to the Australia of the convict days—"this land beneath the Southern Cross that England had only settled because she had lost the plantations in America and wanted some place in which to dump the contents of her recking gaols." It was a hard and cruel life, a grim struggle with nature, the "black fellow" and the "bolter" (as escaped convicts were called). The characters include some fine types of pioneers, ruthless taskmasters of the convict settlement, and an English girl forced into an unhappy marriage, but finally freed by tragic happenings.

THE HOUSE OF LYSES. By C. W. WHITAKER. (Blackwood; 6s. net.)

Modern Australia provides some of the scenes—at Sydney and sheep station near Bathurst—of this interesting story by Mr. Cuthbert Whitaker, of "Almanack" fame. The others are laid in Cornwall, London, and South Africa during the Boer War. Lye is the family name of a West Country peer, who is naturally nicknamed Beelzebub, and one of his sons The Fib. The main motive is The Fib's struggle between domestic loyalty and pride of ancestry, which leads him to desert a young wife in order to restore the fortunes of his ancestral house.

THE OWL'S HOUSE. By CROSBIE GARSTIN. (Heinemann; 7s. 6d. net.)

Here the reader finds himself in Cornwall of the eighteenth century, among smugglers, wreckers, horse-copers and the Press Gang. From the moment when John Penhale wins fight and a gipsy girl, the tale moves quickly through exciting adventures on the high seas, with scenes of piracy off the Barbary Coast, diversified by affairs of the heart.

DOUBLE GOLD. By FRANCIS LYND. (Duckworth; 7s. 6d. net.)

A modern sea adventure, which begins in jest and ends in earnest, is the subject of this tale. A young American millionaire, afraid that his friends and the girl he loves like him only for his money, takes them on a yachting cruise, and arranges that they shall think themselves marooned, hoping thus to test their real characters. Other people, however, from sordid motives, prepare a genuine and dangerous marooning plot, and tragic experiences teach young Croesus all he seeks to know.

KING TOMMY. By GEORGE A. BIRMINGHAM. (Hodder and Stoughton; 7s. 6d. net.)

"George A. Birmingham," as everyone knows, is the Rev. J. O. Hannay. His new story might be called a variant on the Ruritanian idea, told in his own inimitable vein of light, ironic humour. Tommy is a curate who finds himself mistaken for a relative of similar name—a young British peer chosen to be King of Lystria, a little Balkan State whose politics have become embroiled through the war. It is an amusing comedy, full of delicious situations and characters. The author is British Chaplain at Budapest.

THE STREET OF MANY ARCHES. By JOAN CONQUEST and GWEN LALLY. (Cassell; 7s. 6d. net.)

Opening among the "Chinks" of Limehouse, this tale of love and adventure culminates in a thrilling fight at a Himalayan fastness. The heroine is an English girl who was stolen in infancy to gratify a Tibetan blood-feud, and was brought up in ignorance of her real parentage. After having found happiness she is carried away as a prisoner by two Chinese brothers, known as the "Wolf" and the "Tiger," and the scene changes from the East End to the East.

THE STREET OF THE EYE, AND NINE OTHER TALES. By GERALD BULLETT. (John Lane; the Bodley Head; 7s. 6d. net.)

The titles of fiction tend to become architectural, and "Street" is almost as popular as "House." This collection of remarkable stories, more or less short, takes its name from the first one, where the scene opens in the Rue

de l'Oeil at Marseilles. The titular tale, and another called "Death's Farm," have an element of the supernatural, of the modern spiritualistic type, reminiscent of Mr. Chesterton's "Magic." "The Ghost," however, is merely the idea of a child that might have been born, but wasn't.

THE FIFTH ASSET. By MAYNE CURTIS. (T. Fisher Unwin; 7s. 6d. net.)

The "fifth asset" of this novel is its heroine, whose father, a widower, "lovable, but devoid of moral backbone," has four minor assets to keep the family pot boiling, and regards a rich marriage for her as the most valuable. He manœuvres her into marrying a man who is wealthy but disfigured, and the rest of the story tells how love sprang, through various vicissitudes, from a great deal of aversion.

THE RED CAMARILLA. By E. J. HARRISON. (George Allen and Unwin; 7s. 6d. net.)

It is usually reserved for the reviewer to apply qualifying epithets to a book, but here he is forestalled on the very title-page, the sub-title being "A Stirring Romance of Present-Day Russia." It is a tale of intrigue, mystery, love and adventure in politics and journalism. The scene shifts from Fleet Street to Russia, where a special correspondent frustrates a Russo-Japanese plot against America, Poland, and France. "Some years," we read, "had elapsed since the Great War," but we still find Petrograd spoken of as "Petersburg."

PIEBALD, KING OF BRONCHOS. THE BIOGRAPHY OF A WILD HORSE. By CLARENCE HAWKES. (Hutchinson; 7s. 6d. net.)

Swift invested the horse with the attributes of man, for purposes of satire. The author of this novel study in animal biography has taken a real horse as his hero, a wild stallion of the Nevada deserts, and tells of his early adventures, his fall into the hands of "civilisation," and his return to wild life. There is a fine description of a fight to the death between two stallions, but Mr. Hawkes should avoid Latin phrases if he cannot improve on *causus belae*. The story is prefaced by an interesting historical eulogy of horses in general.

WORD OF THE EARTH. By ANTHONY RICHARDSON. (Heinemann; 7s. 6d. net.)

This is not a novel, but a series of conversations among four cronies—the Poet, the Physicist, the Shepherd, and the Village Idiot—who foregather nightly in the tap-room of an ancient inn on the Wiltshire Downs. They sit, drinking beer, and talk of many things, grave and gay. Mr. J. D. Beresford wrote to the author: "Your book contains many passages of real beauty, and the underlying philosophy, for so young a writer, is remarkably deep."

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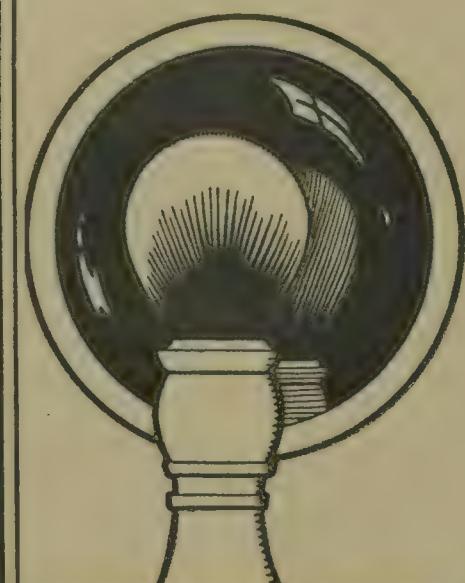
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"OUTWARD BOUND." AT THE GARRICK.

FEW plays now staged in town are so well worth seeing as "Outward Bound." Its author, Mr. Sutton Vane, has hit on an idea that makes a universal appeal, and he starts his bizarre fantasy in a really arresting fashion. That his story does not fulfil all its promise is hardly surprising. But, at any rate, Mr. Vane sets his audience thinking, and creates in them suspense and excitement. His opening act is admirable; at once an air of eeriness is suggested as his group of passengers wander into a steamer's saloon only to realise that they do not know where or why they are journeying, and to make discoveries which provoke growing apprehension and terror. At last the truth dawns on them, and on the spectator; they are a cargo of dead folk in charge of a sort of Charon in the shape of a steward; and what a strange assortment of humanity they make—suicide lovers, drunkard, charwoman, doubting curate, business bully, lady proud of her "county" connections, all wondering what is in store for them at journey's end. Where we begin to quarrel with Mr. Vane is when he brings on his Rhadamanthus—his Examiner of Souls—who is an ex-parson with a liking for the fleshpots of Egypt, and gives verdicts correspondingly unimaginative. The acting at the Garrick could not easily be improved upon. Mr. Leslie Faber brings out realistically all the ignominious features of a drunkard's slavery to his vice. Mr. John Howell is refreshingly human as the curate who is a better man than he thinks. Miss Clare Greet and Miss Gladys Ffolliott have parts that suit them, and it is scarcely Mr. Lyall Swete's fault that his "Examiner" is not impressive.

In the Exhibition Number of the *Photographic Journal* (for October) the photogravure process has been used in it for the first time, with excellent results, for the reproduction of many of the beautiful examples of artistic photography with which it is illustrated. The *Journal* is the organ of the Royal Photographic Society, whose sixty-eighth Annual International Exhibition has been drawing many visitors to 35, Russell Square. Our readers will remember that several of the most notable exhibits were recently given in this paper. Besides its pictorial attractions, the special number of the Society's *Journal* contains many valuable articles bearing on various aspects of the Exhibition, including one on Ruskin's association with photography. No one interested in the art of the camera should miss this admirable production.

CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the *Chess Editor*, 13, Essex Street, Strand, W.C.2.

D P GANNIQU (Athens).—Like so many others, although you have got the right first move for No. 3913, you cannot solve the problem by 2. R to R 5th.

H E HESFORD (Portsmouth).—Your solution of No. 3914 is based on some mistake. As the problem was published, the White King is not in check.

H GREENWOOD (Glossop).—While preparing your problem for publication, we discovered the flaw you provide against in your amended position. But you are now out of the frying-pan into the fire. How do you account for Black's Bishop on Q K sq, with an unmove P at Q Kt 2nd? Your other problems we are unable to use.

L W CAFFERATA (Newark).—Divination is a black art that can receive no encouragement in this column, but we are glad to have your favourable opinion of No. 3916.

Rev. W SCOTT (Elgin).—In No. 3916, how do you propose to continue after 1. — Kt to Q 5th, for if then 2. Q to B 8th, Kt to K B 6th checks! And if 2. Q to Q 7th (ch), K to B 4th, when there is no mate?

J C STACKHOUSE (Torquay).—Please look at the reply immediately preceding.

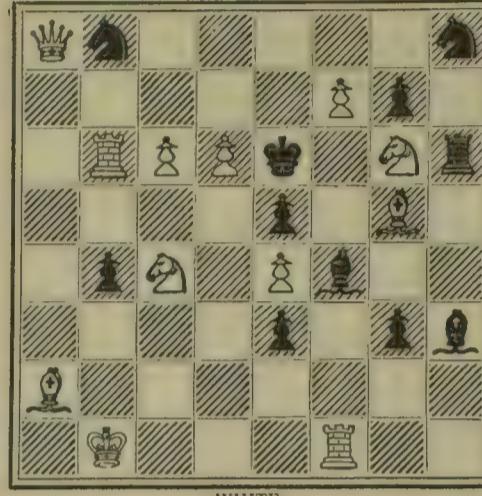
J C SCRIMGEOUR (East Ham).—Your two-mover has had very careful consideration, but it fails to reach our standard. We should be pleased to see further contributions.

A PEREIRA DA SILVA (Seville).—You scarcely do yourself justice in either of your last two problems. They are too "boney," and want flesh upon them.

G R HARDCastle (Thornton Heath).—We hope to comply with your request in our next issue.

PROBLEM No. 3917.—By R. B. N.

BLACK.



WHITE. Black to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3915.—By MRS. J. M. BAIRD.

WHITE
1. R (at B 3rd) to B 4th
2. Mates accordingly.

BLACK
Anything

As in most problems of formal design, the key move is rather easy, but the various mates are most skilfully arranged, and almost every move of Black is provided with a special one for itself.

CORRECT SOLUTIONS OF PROBLEM No. 3913 received from H H the Maharanah Saheb of Porbander and D P Ganniu (Athens); of No. 3914 from D P Ganniu; and of No. 3915 from H Greenwood (Glossop), G E Hesford (Portsmouth), E J Gibbs (East Ham), Colonel Godfrey (Cheltenham), D P Ganniu, M S Maughan (Hampshire), A Edmeston (Worsley), H Heshmat (Cairo), W Richmond (Liverpool) and J M K Lupton (Richmond).

CORRECT SOLUTIONS OF PROBLEM No. 3916 received from H W Satow (Bangor), H Graset Baldwin (Farnham), J J Binks (Purley), D B S (Canterbury), J Hunter (Leicester), A W Hamilton-Gell (Exeter), G Stillington Johnson (Cobham), L W Cafferata (Newark), J M K Lupton (Richmond), J P S (Cricklewood) and S Caldwell (Hove).

CHESS IN ENGLAND.

Game played at Southsea in the Championship Tournament of the British Chess Federation between the Rev. F. E. HAMOND and Mr. J. H. BLAKE.

(Queen's Pawn Opening.)

WHITE (Rev. F. E. H.)	BLACK (Mr. B.)	WHITE (Rev. F. E. H.)	BLACK (Mr. B.)
1. P to Q 4th	P to Q 4th	17.	B to Q sq
2. P to Q B 4th	P to K 3rd	18. Q to B 3rd	B to Q 6th
3. Kt to K B 3rd	Kt to K B 3rd	19. P to K 4th	P to Q R 3rd
4. Kt to K B 3rd	B to K 2nd	20. Kt takes B	P takes B
5. B to Kt 5th	P to Q Kt 3rd	21. Kt takes P (ch)	
6. P takes P	P takes P		
7. R to B sq	Castles		
8. Q to B 2nd	P to B 4th		
9. P to K 3rd			

Without any striking departure from the ordinary moves, an altogether novel position has been reached without much apparent advantage to either side, but it rapidly grows highly complicated.

9. Kt to B 3rd
10. B to Kt 5th
11. Q to K 2nd
12. Kt to K 5th
13. B takes Kt

B takes B looks preferable, as the uncovering of the King by the text move is attended by evil consequences later on. Black, however, is keen on winning the exchange.

14. Kt to B 6th
15. K to Q 2nd
16. K takes Kt
17. Kt takes Q P

Very pretty, and gaining early compensation for the loss just incurred.

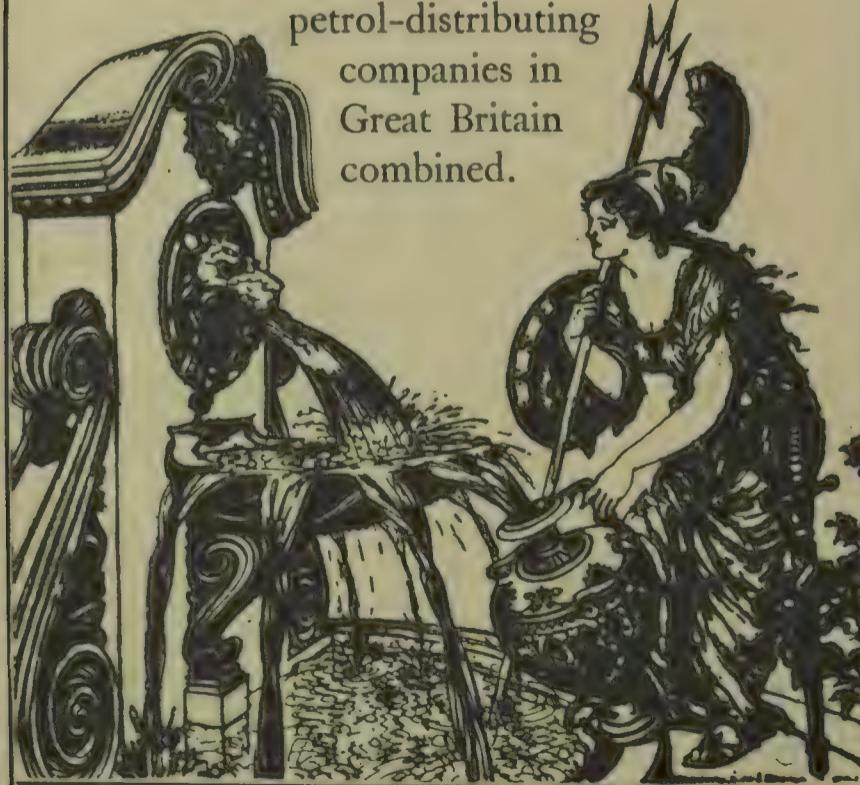
A competition between some of the West End clubs for a challenge cup presented by the Hon. F. G. Hamilton Russell has been recently arranged. The entrants include the Athenaeum, Reform, Constitutional, National Liberal, Savile, Junior Constitutional, and Royal Automobile Clubs, and the matches will be played during the coming winter months.

The Hastings Chess Club has issued the programme of its Fourth Annual Christmas Congress, which will be held from Thursday, December 27 to Friday, January 4, inclusive, and in connection with which a generous list of prizes is offered to all classes of players. No less than six tournaments adapted to different degrees of strength are provided for, and some of these may again be divided into independent sections should the number of entries require it. The entrance fees are very moderate, and applications should be made at once to the Hon. Secretary, 7, Carlisle Parade, Hastings.

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THE CHRONICLE OF THE CAR.

Petrol-Pumps and Short Measure. There has been a lot of discussion lately on the question of pump delivery of motor fuel, and whether or not these instruments are accurate in the matter of measure. If the figures quoted in certain of the newspapers, relative to tests carried out by the L.C.C., can be depended upon, then many of these pumps are not dependable within a small margin. I do not pretend to say whether the inaccuracies complained of are due to faults in the construction of the measuring apparatus, or to carelessness in handling. Possibly there is a little to blame both ways; but, however that may be, it is rather disquieting to know that there is a possibility of the motorist not getting what he pays for from an instrument which we have been assured is certain and sure in its manner of measuring. But not all pumps do or can err. For example, there is a type, British-made too, which is dead accurate, and the motorist can actually see it functioning if he will take the trouble to notice what is happening. I refer to the Kynoch pumps, which are used by the Shell Company, in which the petrol is pumped into a glass container which shows its exact content and is emptied from the bottom. This cannot give either short or over measure, and is easily the best of them all. At the same time, I believe that all the pumps that are in general use are quite reasonably accurate so long as they are kept in proper condition and are properly manipulated. It would be a great pity if the motoring public lost faith in the bulk-storage system, because it is so eminently convenient and time-saving. Personally, I should always prefer to risk measure being a trifle short, on the principle that what is lost on the swings is gained on the roundabouts, so to say. In the first place, I save time; and, in the second, more is lost through spilling and splashing

when the old-fashioned can is used than any shortage from the pump is likely to entail.

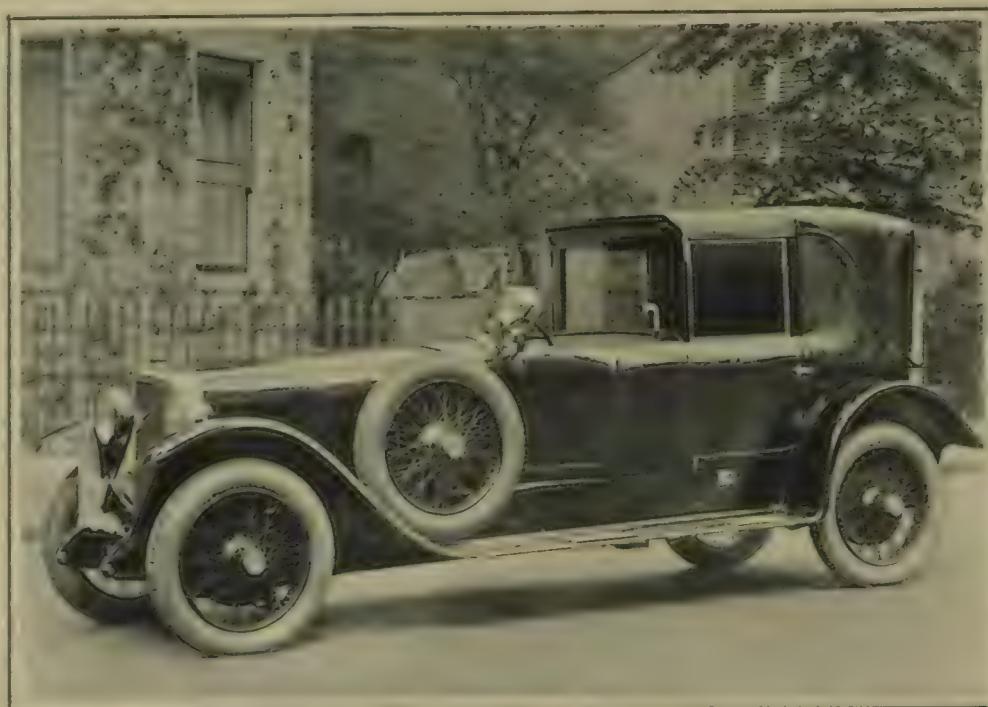
A Serious Matter. Much more serious than any possibility of short measure is the opportunity offered by bulk-storage to the unscrupulous tradesman to foist off on the motorist spirit of an inferior grade to that for which he is paying. Even this

person had purchased a supply of cans, painted them red, filled them with "pirate" spirit, and sold it as Shell. The remedy in the case of the can is easy—never buy spirit unless the seal is intact. The distributing companies do not seal their cans for the mere fun of the thing, but simply to protect the motorist by enabling him to be certain that he is getting what he demands.

In the case of pump delivery, he can protect himself by asking for a recent delivery certificate, showing that the brand and grade he is supposed to be getting has actually been delivered into the plant from which he is being served. It would be more satisfactory if these certificates were actually displayed on the pump itself. In time, all the difficulties and objections will be overcome. I must say, though, that I think these have been rather exaggerated. It may possibly be just as well, because, as I have already said, it would be more than a pity if confidence were lost in a method of fuel delivery which has so much to commend it.

The Two Hundred Miles' Race. What have those who decry racing, and assert that there is nothing more to be learnt from it, to say about the two hundred miles' race at Brooklands? I should say that most of the manufacturers whose cars took part in this event have learnt a great deal from it, and that the lessons will have their reflex in the touring car of to-morrow. In the race for cars up to 1100 c.c. cylinder capacity, the winning Salmson car showed a most astonishing turn of speed for so small a vehicle, though I consider that the star turn of the race was provided by the little Austin Seven, which finished second at a speed of over seventy-three miles an hour. To get a speed like this with a tiny motor of less than 800 c.c. capacity is marvellous. Austins must have learnt something to be able to do it, and the rest are seeking for the why and wherefore. They

[Continued overleaf.]



WITH A FARMAN CABRIOLET BODY FITTED TO A FARMAN CHASSIS: A 37.2-H.P. CAR.

danger, however, can be exaggerated, because a dealer who persisted in selling inferior "pirate" petrol under guise of the branded article would soon find his business slipping away from him. Still, the danger exists, as witness a recent case in which a dealer who sold inferior motor spirit as Shell was convicted and fined. True, this was not a case in which the bulk storage system was involved, but it nevertheless points the moral that there are dishonest people, even among garage-keepers. This

touring car of to-morrow. In the race for cars up to 1100 c.c. cylinder capacity, the winning Salmson car showed a most astonishing turn of speed for so small a vehicle, though I consider that the star turn of the race was provided by the little Austin Seven, which finished second at a speed of over seventy-three miles an hour. To get a speed like this with a tiny motor of less than 800 c.c. capacity is marvellous. Austins must have learnt something to be able to do it, and the rest are seeking for the why and wherefore. They

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Continued.
will discover the secret, and then we shall see the effect in the design of the touring vehicle.

The race for the 1500 class was even more informative. It was regarded as a good thing for the Fiat team, and, barring accidents, there really were only these two cars in the race. From the start they made hacks of all the rest—everything else on the track seemed to be standing still in relation to the two Fiats while the latter stood up. The race is not always to the swift, however, for the two favourites retired with engine trouble, Salamano in the thirteenth and Campbell in the fifteenth lap. The best speed attained for a lap was by the last-named, who covered the lap at 104.6 miles an hour—a terrific speed for cars rated at no more than 10.4 h.p. With the Fiats out, it became anybody's race, and victory ultimately

rested with an Alvis car, with a Bugatti second, and one of the A.C. team third.

As to what has been gained by the race, we have seen that small-engined cars are capable of enormous speed, which connotes a very high power output from a small cylinder capacity. While we do not want these speeds in touring cars, we do want the power, and racing is giving it to us. We have seen for the first time the application of super-chargers to these small motors, and have realised how marvellously they improve power and speed. True, they did not ultimately show to advantage; but, even then, this is not by any means an unmixed misfortune, because of a certainty Fiats have learnt a lot from the failure, and their trouble will not happen again.

What Did Happen.

There has been a lot of comment about this failure of the two favourites, most of it ill-informed, and some distinctly ill-natured. I have heard it said that Salamano and Campbell were both to blame for cutting out such a fast pace from the start. They did make it very hot—the Fiats gained a lap and a half on the next fastest car in the first ten laps. As it happens, they were perfectly right, and the speed had nothing whatever to do with the failure of the engines. In both cases the trouble was that the pistons were too light to withstand the enormous explosion pressures produced by super-charging, and failed under the stress. It is not the case that the trouble was big-end or bearings at all. Both drivers carried out their instructions, and it is due to them to say their tactics had nothing to do with the result. If the race were to be run again to-morrow, the tactics pursued would be the same—and quite rightly. The failure was due to super-charging, which is in its experimental stage still. A couple of ounces more weight in each piston would have made all the difference, and I cannot see Fiats failing again through the same cause. They have learnt a lesson, which is what racing is for. It is always disappointing when hot favourites fail to come home; but it is all in the game, and I like the spirit which prompts a leading firm like Fiat to take chances for the sake of experience and for what is to be gained in knowledge by possible failure.

Dazzling Headlights.

As there is a divergence of opinion among motorists as to the advisability of switching off powerful headlights when meeting other motor vehicles similarly equipped on the open road, the Royal Automobile

Club has been asked to express its views on the subject. Everyone is agreed that uniformity in this



AN 8-H.P. ROVER FOR AN INDIAN PRINCE: A NEW CAR FOR THE CROWN PRINCE OF KAPURTHALA LEAVING THE ROVER SHOW-ROOMS AT COVENTRY. The car is finished in ivory-white and very elaborately fitted up.



PROOF OF QUALITY: A 15.9-H.P. HUMBER WHICH HAD NOTHING BUT GLASS BROKEN AFTER BEING OVERTURNED.

The above photographs show a 15.9-h.p. Humber, which in the North of England recently was running "all out," when, to avoid a collision, it was forced to steer up a bank. The car turned completely over, but, despite this, apart from the smashing of glass, nothing was actually broken. The car was eventually righted, taken to the works, and driven as it was from the station at Coventry to the factory under its own power. The engine was in perfect condition. The members of the frame had not been displaced, the stub axle and front axle were slightly bent, but nothing whatever had broken—a convincing proof of the quality of Humber productions.

matter is desirable, as the absence of any fixed practice leads to confusion and greatly increased danger, not so much to motorists as to pedestrians and cyclists. The Committee of the Royal Automobile

Continued overleaf.

Humber

THE following Models will constitute the Humber exhibit at the Olympia Show this year, and they will be found to embody all possible improvements that make for motoring comfort and a highly satisfactory road performance.

One 15.9 h.p. 5-Seater Tourer with Auster rear screen ..	£695
" 15.9 h.p. Saloon-Landaulette	£915
" 11.4 h.p. Three-Door Saloon	£595
" 11.4 h.p. 4-Seater Open Tourer with Auster rear screen ..	£475
" 8 h.p. Light Car with 2-Seater body fitted with collapsible dickey seat complete with arm-rests	£250

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Models for
1924 at
Olympia

NOV. 2-10.

THE HUMBER STAND
is No. 148, and we cordially invite you to visit it during the Show. If that is impossible, write to us for particulars and prices of new season's models.



STAND
148
OLYMPIA

The Only Way

BETWEEN Anglesey and the mainland there is only one roadway and that by the graceful Menai Suspension Bridge. Between you and the complete enjoyment of your car there is equally only one way and that by the consistent use of Correct Lubrication.

The Correct Lubrication of a motor car is a matter of the utmost importance for upon it depends not only reliability but economy and length of life.

Correct Lubrication, that is to say, the grade of Gargoyle Mobiloil specified for your car in the Chart of Recom-

mendations, ensures smooth running, economy of oil and fuel, reduced repair bills, and consistent power and performance.

You will find our booklet, "Correct Lubrication," interesting to read and most valuable for reference. It is concisely and clearly written and contains specially prepared illustrations. We have a copy ready for you if you will call at Stand No. 373 at Olympia.

Should you not be visiting the Motor Show we shall be glad to send you a free copy of "Correct Lubrication."



Mobiloil

Make the Chart your Guide

VACUUM OIL COMPANY, LTD.

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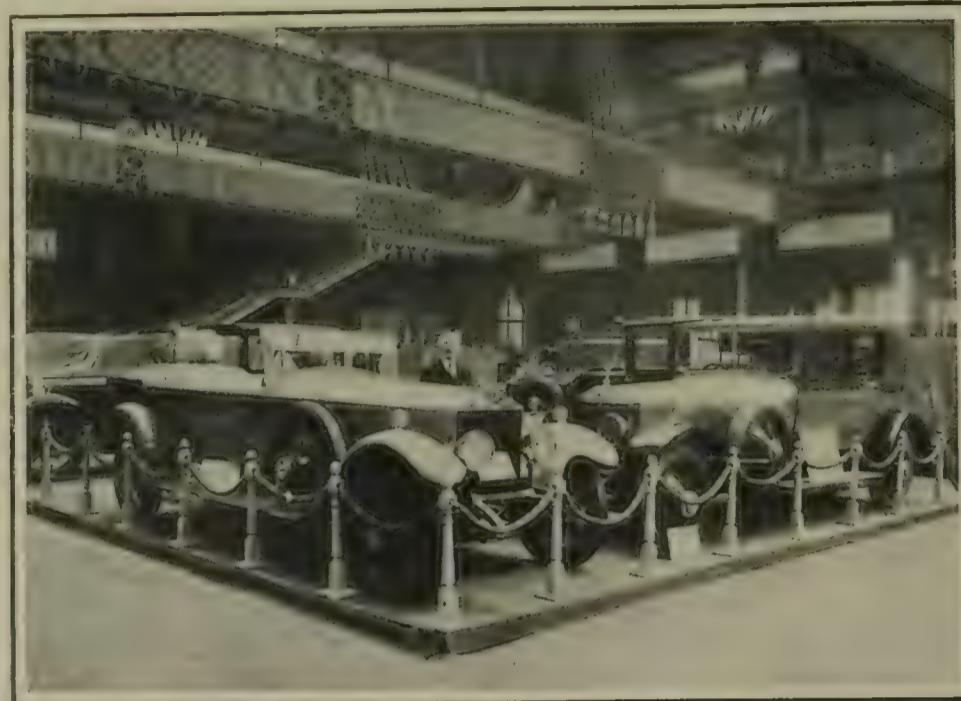
Continued. Club and the general committee of the clubs associated with the R.A.C. have given this question exhaustive consideration, and have come to the unanimous conclusion that switching off electric headlights when meeting other vehicles with powerful headlights is fraught with great danger, and therefore urge motorists to discontinue the practice. I entirely concur in the views thus expressed by the leading automobile authority of the country.

The Dewar Challenge Trophy. The Dewar Challenge Trophy awarded annually by the Expert and Technical Committee of the R.A.C. for the most meritorious performance held under the general regulations for official certified trials between Oct. 15 in one year and Oct. 14 in the following year has been awarded to the Rapson Tyre and Jack Co., Ltd., of Burlington Road, New Malden, Surrey. The tyres were fitted to a 40-50-h.p. car having a weight, laden, of 2½ tons. The trial was held upon the Club's Standard Routes, the weather being good and the roads fair. The tyres were inflated to a pressure of 45 lb. per sq. in.; the average speed for the trial was 20 miles per hour (running time only). One of the tyres covered the full distance of 40,003 miles. The other three ran at 32,477 miles, 39,115 miles, and 39,251 miles respectively.

Battery Prices. The Chloride Electrical Storage Company, Ltd., announce very considerable reductions in the prices of Exide starting and lighting batteries, rendered possible by increased production. The 3 XCI3-1 model, as used on Ford, Overland, Chevrolet, etc., has dropped from £4 19s. 6d. to £3 12s. 6d.

An Attractive Light Coupé. Much interest will doubtless be aroused amongst light-car enthusiasts by the announcement that the well-known 10-h.p. Lea-Francis car is now

obtainable with a new type of all-weather two-seater coupé body. The qualities of the Lea-Francis chassis are well known, and the advantages of the new body in combination with these make the latest production of this famous firm a particularly attractive proposition. The body now introduced is a real all-purpose design, and one of its most pleasing features is its distinctive appearance. The head is covered in



SHOWING A 40/50-H.P. ROLLS-ROYCE IN THE LEFT FOREGROUND: THE ROLLS-ROYCE EXHIBIT AT THE PARIS MOTOR SHOW.

enamelled hide leather, and is made to open. A "Vee" pattern wind-screen is fitted, and the car is upholstered in antique real leather and cloth to suit the painting. The boot is finely shaped, without seams, and has good accommodation for luggage. The new body is certainly an excellent example of the coachbuilder's art, and the complete car, fitted with speedometer and clock, is sold at the extremely low price of £325. W. W.

A FAMOUS REFERENCE-BOOK REVISED.

"SMALL have continual plodders ever won," says the poet, "save base authority, from others' books." Nevertheless, the continual plodder who compiles useful works of reference deserves the gratitude of less laborious men. Such an indispensable volume is Brewer's "Dictionary of Phrase and Fable," and Messrs. Cassell's revised edition of this standard work, enlarged and brought thoroughly up to date, is more than ever welcome. As the publishers justly claim, "it is invaluable to authors, clergymen, politicians, journalists, *littérateurs*, teachers, students," as well as the general reader. Its contents cover ancient customs and superstitions, etymological information, modern slang with foreign equivalents; scientific, historical, political and archaeological terms and events; local and national legends; characters from mythology, fiction, and romance. Numerous explanatory quotations occur throughout. The inclusion of "modern slang" in the list led us to test the book as a record of war phrases, and the quest was seldom unrewarded. We find, for example, explanations of such expressions as "Napoo," "to get the wind up," "brass hats," and "over the top." It would be interesting to know something more of the original author of the book. Only his name—the Rev. E. Cobham Brewer, LL.D.—is given on the titlepage. We find him not

in other works of reference, but from another book of his we learn that he was of Trinity Hall, Cambridge, and that he wrote a "Guide to Science," and Histories of France and of Germany "to the current year" (1885). His "Reader's Handbook" was dedicated "to my daughters, Nellie and Amy, by their affectionate father." This little domestic touch lightens the weight of erudition that lies upon his name.



The New '14'

THE unqualified success of the 11.9 Bean has brought forth the demand for a model of more ambitious proportions with an even wider range of service.

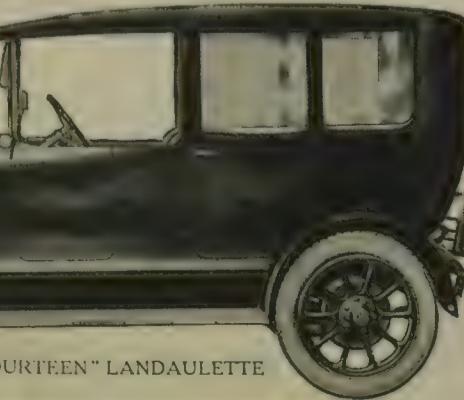
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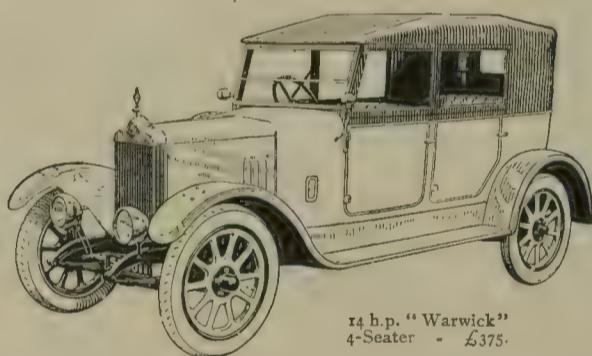


OLYMPIA

Stand

181

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14 h.p. "Warwick"
4-Seater £375

MORE comfortable and better value than ever. Reliable, easy to control and drive, cosy in bad weather, ample speed and climbing power, low running costs—everything the family man requires. Countless owner-drivers have testified to its sterling qualities.

The new 14 h.p. 4-Seater has further refinements. Better coachwork, exceptionally wide doors, more roomy seats, an improved form of side curtains which are also adaptable as a rear windscreens, and remarkably complete equipment.

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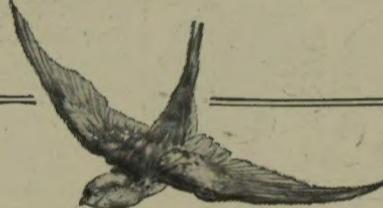
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STANDARD MODELS.

10/15 h.p. "Chassis" (Tax £11) Price £295

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Fitted with "de luxe" body (in various colours), with sliding front seat, leather upholstery, dome wings, double deflector wind screen, all-weather hood, side curtains opening with doors, and luggage carrier.

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Fitted with most luxurious body (in various colours of exclusive design), with ample accommodation for four persons. Upholstered in Bedford Cloth, with inlaid cabinet work.

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Bodywork in various colours. Fitted with double dickey seat, double deflector screen, leather upholstery, all-weather hood, and side curtains opening with doors, the latter opening on both sides.

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15/20 h.p. Torpedo	£590
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All chassis of these Models are fitted with coachwork of the most luxurious character, such as Limousine, All-Weather and Saloon Bodies, to suit individual requirements. Prices on application.

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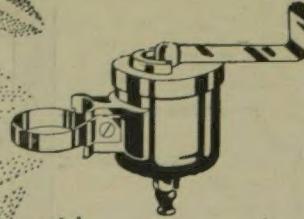
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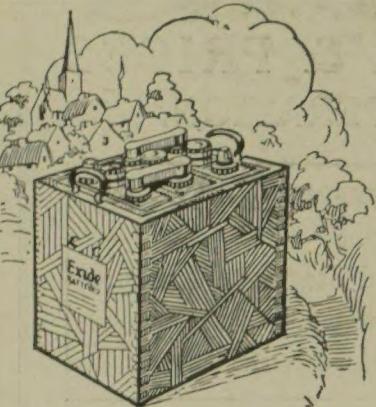


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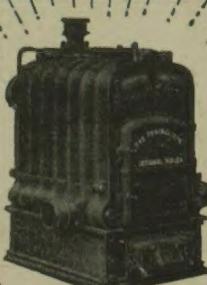
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For bald-headed and beardless.**

An elegant growth of beard and hair can be produced when using
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"Comos" is the best product of the modern science of this domain,
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One parcel of "Comos" costs £1, 2 parcels cost £1 15
"Comos" gives to the hair and beard a becoming wave, as well as a
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The COMOS-MAGAZINE Copenhagen V. Denmark. 21

Meltis

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"melts in the mouth."

MORNY



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John Player & Sons announce to pipe-smokers that their famous "COUNTRY LIFE" Tobacco is now to be had in a fuller strength at a lower price. It is known as

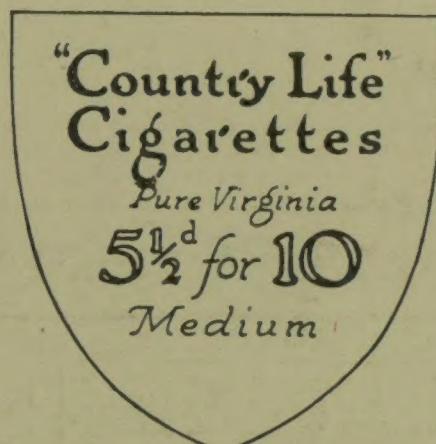


White Label

"COUNTRY LIFE" SMOKING MIXTURE

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You may feel the joy and exhilaration which the possession of Beautiful Hair gives, and, what is more, at no cost to yourself, for by simply posting the coupon below **at once** you will receive, by return of post, a magnificent complete “Harlene Hair-Drill” Hair-growing and Beautifying Trial Outfit, absolutely FREE of charge, which will set you on the road to Hair loveliness and personal happiness.

Each of these wonderfully generous FREE Gifts will contain the following:

1. A Trial Bottle of “Harlene,” the most beneficial liquid food and tonic for the Hair,

3. A Trial Bottle of “Uzon” Brilliantine. This is composed of specially tested oils, noted for their beneficial effects, and is carefully blended and delicately perfumed. Especially beneficial in cases where the scalp is inclined to be dry.

4. The “Harlene Hair-Drill” Manual of Instructions, which simply and briefly describes the most efficacious method of carrying out the “Hair-Drill.” This Manual has been compiled by the world’s leading Hair Specialist for the benefit of everyone.

If you have not yet seen what “Harlene Hair-Drill” can do—and do quickly—to transform the poorest head of hair into a truly “crowning glory,” you should not lose a moment in making application for a Free “Harlene Hair-Drill” Outfit.

free of cost to you, except the small expenditure of 4d. in stamps to defray cost of postage and packing to your door.

The first step in “Hair-Drill” is a delightfully refreshing “Cremex” Shampoo, which frees the Hair of all foreign matter and prepares the Hair for the application of the “Harlene” and the scientific massage, fully described in the Manual of Instructions.



Dressing your Hair after using “Harlene” is a joy in itself. The Hair is beautifully Soft and Wavy; it readily yields to any treatment, and stays just as it is placed.

discovered by the world’s authority on Hair-Culture and Preservation and proved by many years of constant success.

2. A packet of “Cremex” Shampoo, which cleanses and freshens the Hair and Scalp, preparing them for the “Hair-Drill.” It is antiseptic and free from all grease or irritant substances.

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3. Splitting Hair,
4. Dank and Lifeless Hair,
5. Scurf,
6. Over-dry Scalp,
7. Thinning Hair,
8. Baldness,

you should try “Harlene Hair-Drill” to-day,

POST THE COUPON TO-DAY.

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NOTE TO READER.

Write your FULL name and address clearly on a plain piece of paper, pin this coupon to it, and post as directed above. (Mark envelope “Sample Dept.”)

N.B.—If your hair is GREY, enclose extra 2d. stamp—6d. in all—and a FREE bottle of “Astol” for Grey Hair will also be sent you.